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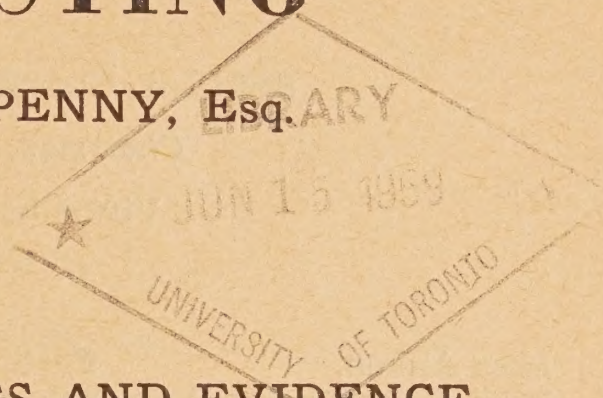
HOUSE OF COMMONS

Second Session—Twenty-fourth Parliament  
1959

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SPECIAL COMMITTEE ON  
**BROADCASTING**

*Chairman:* G. E. HALPENNY, Esq.



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MINUTES OF PROCEEDINGS AND EVIDENCE  
No. 9

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THURSDAY, JUNE 4, 1959

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CANADIAN BROADCASTING CORPORATION

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WITNESSES:

E. L. Bushnell, Acting President, Canadian Broadcasting Corporation;  
J. P. Gilmore, Controller of Operations; M. Carter, Controller of  
Management Planning and Development; M. Ouimet, Deputy Controller  
of Broadcasting; and J. J. Trainor, Assistant to Director of Audience  
Research.

THE QUEEN'S PRINTER AND CONTROLLER OF STATIONERY  
OTTAWA, 1959



SPECIAL COMMITTEE ON BROADCASTING

*Chairman:* G. E. Halpenny, Esq.,

*Vive-Chairman:* J. Flynn, Esq.,

and Messrs.

Miss Aitken,  
R. A. Bell (*Carleton*),  
Tom Bell (*Saint John-  
Albert*),  
Brassard (*Lapointe*),  
Mrs. Casselman,  
Chambers,  
Dorion,  
Eudes,  
Fairfield,  
Fisher,  
Forgie,

Fortin,  
Johnson,  
Kucherepa,  
Lambert,  
Macquarrie,  
Mitchell,  
Morris,  
Muir (*Lisgar*)  
McCleave,  
McGrath,  
McIntosh,  
McQuillan,

Nowlan,  
†Paul,  
Pickersgill,  
Pratt,  
Richard (*Ottawa East*),  
Robichaud,  
Simpson,  
Smith (*Calgary South*),  
Smith (*Simcoe North*),  
\*Taylor,  
Tremblay.

J. E. O'Connor,  
*Clerk of the Committee.*

\*Replaced Mr. Jung Wednesday, June 3, 1959

†Replaced Mr. Pratt Thursday, June 4, 1959



CA1  
XC2  
— 1959  
B65

### ORDERS OF REFERENCE

WEDNESDAY, June 3, 1959.

*Ordered,*—That the name of Mr. Taylor be substituted for that of Mr. Jung on the Special Committee on Broadcasting.

THURSDAY, June 4, 1959.

*Ordered,*—That the name of Mr. Paul be substituted for that of Mr. Pratt on the Special Committee on Broadcasting.

ATTEST

LÉON J. RAYMOND  
*Clerk of the House.*





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## MINUTES OF PROCEEDINGS

THURSDAY, June 4, 1959.

The Special Committee on Broadcasting met at 9.30 a.m. this day. The Chairman, Mr. Halpenny, presided.

*Members present:* Messrs. Bell (*Carleton*), Bell (*Saint John-Albert*); Mrs. Casselman; Messrs. Chambers, Dorion, Fairfield, Halpenny, Kucherepa, Lambert, Macquarrie, McCleave, McGrath, McIntosh, Pickersgill, Robichaud, Simpson, Taylor and Tremblay—(18).

*In attendance:* Mr. E. L. Bushnell, Acting President of the Canadian Broadcasting Corporation, assisted by Messrs. Marcel Carter, Controller of Management Planning and Development; Marcel Ouimet, Deputy Controller of Broadcasting; J. P. Gilmore, Controller of Operations; R. C. Fraser, Director, Public Relations; A. M. Henderson, Comptroller; W. G. Richardson, Director of Engineering; R. E. Keddy, Director of Organization; Barry MacDonald, Secretary, Board of Directors; and J. A. Halbert, Assistant Secretary, Board of Directors.

The Chairman observed the presence of quorum, and called Mr. Carter to continue with his presentation concerning the method of establishing staff requirements for television operations.

Messrs. Carter and Bushnell answered questions asked at previous meetings.

Copies of a television program cost report relating to the program "Téléthéâtre" were distributed to members of the Committee and it was agreed that it be printed as an appendix to today's record. (*See Appendix "A"*)

Mr. Ouimet was called and read a statement relating to the production of the television program "La Plus Belle de Céans".

Messrs. Bushnell, Ouimet and Carter were questioned concerning this program, and ways of preventing similar productions in the future.

Mr. Gilmore was questioned concerning the possible overstaffing of some of the Corporation's facilities.

At 10.50 a.m. the Committee adjourned to meet again at 8.00 p.m. this day.

The Special Committee on Broadcasting met at 8.05 p.m. this day. The Chairman, Mr. Halpenny, presided.

*Members present:* Messrs. Bell (*Carleton*), Bell (*Saint John-Albert*), Brassard (*Lapointe*), Chambers, Eudes, Fairfield, Halpenny, Johnson, Kucherepa, Lambert, McCleave, McGrath, McIntosh, McQuillan, Richard (*Ottawa East*), Simpson, Smith (*Calgary South*) and Trembay—(18).

*In attendance:* The same officers of the Canadian Broadcasting Corporation as attended this morning with the addition of Mr. J. J. Trainor, Assistant to Director of Audience Research.



The Chairman observed the presence of quorum and suggested to members that the Committee's work could be expedited by submitting to him in advance a list of questions or areas of enquiry to be dealt with at future meetings.

Messrs. Bushnell and Trainor were called and Mr. Trainor outlined the functions and organization of the Audience Research Division of the Corporation.

During his presentation, Mr. Trainor tabled an organization chart, copies of which were distributed to members of the Committee, and ordered printed in the record of today's Proceedings. He dealt specifically with the work of the division on audience analysis and trends.

Messrs. Bushnell, Trainor and Ouimet were questioned concerning the possible utilization of the sampling and processing facilities available from the Dominion Bureau of Statistics, and the staffing of the Audience Research Division.

At 9.45 p.m. the Committee adjourned to meet again at 11.00 a.m. Tuesday, June 9, 1959.

J. E. O'Connor,  
*Clerk of the Committee.*



NOTE: *Text of the Proceedings recorded in the French language appears immediately following this day's Evidence.*

REMARQUE: *Le texte des témoignages recueillis en français figure immédiatement à la suite du compte rendu des délibérations de la séance d'aujourd'hui.*

## EVIDENCE

THURSDAY, June 4, 1959.  
9.30 a.m.

The CHAIRMAN: Mrs. Casselman and gentlemen, we have a quorum. Before Mr. Carter proceeds with his statement in connection with method of establishment and staff requirements, Mr. Tremblay has one short question for Mr. Bushnell.

Mr. TREMBLAY: Mr. Bushnell, would you tell me whether or not it is true that an additional two weeks' holidays have been granted to those members of the Canadian Broadcasting Corporation who did not participate in the strike during last winter?

Mr. ERNEST BUSHNELL (*Acting Chairman, Board of Governors, Canadian Broadcasting Corporation*): Yes, it is true.

The CHAIRMAN: Would you now proceed, Mr. Carter.

Mr. MARCEL CARTER (*Controller of Management Planning and Development, Canadian Broadcasting Corporation*): With your permission, I would like to reply to a question asked by Mr. Tremblay on Tuesday evening regarding the number of employees for the script department in Montreal. There are thirteen employees in the department and the bureau processes or reviews 300 to 400 scripts a month, which amount to approximately 5,000 scripts a year. It services not only the French television network, but also the French radio network, the local operations of station CBM in radio, also CBF and the English originations from Montreal in connection with television, together with the requirements of the international service, which is also located in Montreal. Does that answer your question, Mr. Tremblay?

Mr. TREMBLAY: Has Mr. Robert Charbonneau the first responsibility for this bureau?

Mr. CARTER: Do we deal with individuals, Mr. Chairman?

The CHAIRMAN: The question was merely to the effect that he wanted to know where Mr. Charbonneau appears in the organizational chart.

Mr. TREMBLAY: I would like to know if he is a member of the bureau.

Mr. CARTER: He heads it.

Mr. TREMBLAY: Are Miss Angele Dupuis and Mr. Robert Beaugrand-Champagne members of the bureau?

The CHAIRMAN: I think it is all right, Mr. Carter, if you merely tell Mr. Carter whether or not they are in the establishment. Are they in the establishment?

Mr. CARTER: Yes.

The CHAIRMAN: Would you continue, Mr. Carter.



Mr. CARTER: Now, if I may come back to the question of the method of establishing staff, I will do so. I believe this is my fourth attempt to deal with this subject. I do not know whether or not there will be another bell this morning.

Mr. CARTER: I have already discussed with the committee the way a program idea was discussed and finally approved.

When the program idea has been approved, the program director will determine with the supervising producer, if there is one in the area involved, who should produce the program. The program director then relies on the supervising producer to follow the progress of the rehearsals, and so forth.

Once a program has been assigned to a producer the first thing he does is assemble a team which basically constitutes a script assistant, a production assistant, a technical producer and a designer. This team sits with the supervising producer and they deal with all problems connected with the production of the program. In the course of these meetings people from costume, make-up and graphic arts may be called in to discuss particular aspects which are of concern to them, but basically the team of script assistant, technical producer, producer and designer are the people who participate in these discussions from beginning to end and, in fact, carry on until the program has been aired.

Now these program meetings, as you can envisage, do not last one day only, but they may carry on for one week, two weeks, a month and perhaps longer, depending on the importance of the show to be presented.

Once they have finished with their production planning, the conclusions they have reached are put down into a production requisition or a production book. In this document are detailed the requirements from the various services; in other words, what they will have to do for this particular program. This is directed to costumes, make-up, graphic arts, design, paints, carpenter shop, accessories or props, films and the technical services.

Now, concurrently with this activity of planning the production, the producer with the assistance of the casting department will select the performers who will play a role in the production. Once they have been chosen, arrangements are made with the individuals concerned, and they come to terms. After the cast has been assembled, a meeting is held with those producers to determine a rehearsal schedule, so everyone will know the date, time and place when the rehearsals are to take place.

The rehearsals take place in two stages. There are dry rehearsals which take place in the halls that we have for that purpose in order to save our studio facilities. We could not hope to carry on rehearsals, continuously in studios because this would require an abnormally large amount of facilities. In these halls the producer is able to simulate the conditions that will be made in the studio by means of tapes which are placed on the floor to outline the sets and to indicate where properties will be located in order that the performers actually can work out the play. Now, in connection with the rehearsals, all but two days of rehearsal are conducted in those halls, and the last two days of the actual production does take place in the studio.

At the studio rehearsal all elements of staff and planning are brought together. Throughout the dry rehearsal period the artists alone have worked with the producer, but when they get into the studio all the service departments that will make a contribution to the program come into it, as is indicated on the chart by the large number of people in the studio.

It should be indicated here that the number of technical and staging staff used in the studios are determined by the work load. This work load very often is determined in line with terms and conditions of employment and jurisdiction areas spelled out in various agreements with unions. For example, you cannot have a technician perform, deal with props or accessories or assist in the staging.



It is important to know that the time required for production and planning varies according to the type of show involved. It may be one week, two weeks, three weeks or even a month or two in the case of large productions. In extreme cases, such as the visit of Her Majesty, a period of six months of planning has been required to arrange for the pick-up points, the assignment of staff and so forth. Planning for facilities to take care of this has been going on for almost a year.

In connection with the time required for a rehearsal, it might be of interest to the committee to know that for a one-hour drama three weeks of dry rehearsal normally takes place, in addition to the planning sessions that have occurred before; and for a variety show a week is usually required. Twenty-five hundred hours of work are provided by C.B.C. staff for a drama and this involves approximately 100 employees. For the one-half hour variety show, an average of 1,450 hours is required and this involves the services of approximately 60 people. Now it is the sum total of the requirements of individual programs, such as these two examples which I have given, that add up to the general staff requirements for a complete operation. When we note that during the fall and winter program season, which is the big production time in the broadcasting industry, our English network in Toronto produced 37 hours a week of live programming while 57 hours a week are produced from Montreal through the French network, it must be apparent that staff requirements involved in such a large output are of necessity correspondingly large.

The question was raised about the number of producers we have employed in Toronto and Montreal. If we take those figures of 37 hours a week in Toronto and 57 hours a week in Montreal and keep in mind the number of producers employed at these two locations, we come to an average of about 38 hours of programming a year per producer. I am tying that up with a statement I made previously; for a dramatic show a producer will be tied up for a period of five or six weeks; on other shows it is more. That man, by working very hard, will produce eight hours of program by the end of the year because he works 48 weeks a year. In other shows, such as the variety type a man will produce approximately 12 hours of program. Therefore, these two examples would seem to justify the number of producers we have employed at those two locations.

The CHAIRMAN: Are most of these producers you have full-time employees of the C.B.C. or do you get the odd freelance producer?

Mr. CARTER: I believe they are all full-time employees in Montreal; but in Toronto actually we have hired a producer for a specific number of occasions.

Mr. SMITH (*Calgary South*): In addition to those you have mentioned, are there any others who are not producers but are carrying out the functions of a producer who are carried currently on your staff and hold the title and are paid as producers?

Mr. CARTER: There are other locations. I limited myself to Montreal and Toronto. Mr. Smith, you mean in an advisory capacity?

Mr. SMITH (*Calgary South*): Yes, or for some other reason known to the corporation. They may be doing other work.

Mr. CARTER: Not that I know of.

Mr. PICKERSGILL: Have you corresponding figures for Vancouver, Winnipeg, Halifax and Ottawa?

Mr. CARTER: I have no detailed figures for the hours of production and so forth. However, I can say that in Vancouver we have fifteen producers. In Winnipeg we have ten and in Halifax we have seven.

Mr. PICKERSGILL: How many are there in Ottawa?



Mr. CARTER: Six.

Mr. PICKERSGILL: It would be interesting to have on a subsequent occasion the corresponding figures for the production in those places to the ones which were given for Toronto and Montreal.

Mr. CARTER: All right, I will endeavour to get that information for you.

Mr. SMITH (*Calgary South*): The question I asked in connection with Toronto and Montreal applies to the other cities as well. I would like to know if there are any extra staff being carried as producers and not performing that function.

The CHAIRMAN: We will get that information for you.

Mr. McINTOSH: Have you calculated the cost of production per hour for each studio?

Mr. CARTER: In working out our costs we have fixed rates established for the use of a studio with two cameras; if three are used that would necessitate additional staff and facilities and the rates would be different. However, we have rates set up that apply to any of the facilities which are used. The same applies for mobile units and so forth.

The CHAIRMAN: Do you wish to proceed, Mr. Carter?

Mr. CARTER: That is all I have to say on that particular point, sir.

The CHAIRMAN: Are there any questions for Mr. Carter in connection with this chart? If not, we shall continue. Mr. Bushnell, you have some answers to questions you would like tabled.

Mr. BUSHNELL: Yes. I think it was Mr. McGrath who asked for the audience for Peter Grimes and I indicated that was part of the Folio series. I think I quoted the figures for the average audience during the month and then someone asked, when I mentioned Sudbury, what the name of the Folio production was. Well I guess there must be a lot of good Irishmen in Sudbury because it was called the Iron Harp. It was on March 17.

Mr. McGRATH: It was a good play.

Mr. BUSHNELL: Yes.

Then I think Mr. Tremblay asked for a cost breakdown for Teletheatre. I think that has been distributed.

The CHAIRMAN: No; it will be distributed now. Gentlemen, I think we should print this in the appendix.

Agreed.

Mr. BUSHNELL: I believe Mr. Tremblay indicated he might wish to ask some questions.

Mr. TREMBLAY: No, thank you.

Mr. BUSHNELL: The next statement we wish to make—

The CHAIRMAN: Before we leave this program, is this a one-time show which was held on December 11?

Mr. BUSHNELL: Yes; it was a one hour show.

I believe Mr. Tremblay asked for a statement on "La Plus Belle de Céans." I would ask Mr. Marcel Ouimet to make the statement on that now.

Mr. MARCEL OUIMET (*Deputy Controller of Broadcasting*): Mr. Chairman, if I may, I will read the statement paragraph by paragraph in French in order that the translator may follow up with the translation paragraph by paragraph. I imagine it will take me about five minutes or thereabouts.

(*Interpretation*): As you all know the failure of "La Plus Belle de Céans" was so complete that the C.B.C. management had to offer excuses to the Mother Superior of the Grey Nuns, make these excuses public, and carry



out investigation in respect of the circumstances surrounding this program. The inquiry is now closed. It was very complete. It clearly establishes that normal control of programs failed in these circumstances.

Mr. BUSHNELL: Mr. Interpreter, I would like to add this. Your interpretation may be correct. However, I would like to say that it is not excuses; it is, that we have offered our abject apologies. There were no excuses.

Mr. OUMET (*Interpretation*): In fact there were sins of imprudence, a lack of foresight, absence of system supervisors, the absence of the director of production, the excessive work entailed by the re-establishment of the proper schedule after the strike, the late preparation of the summer schedule and the preparation of the fall schedule. All are factors which have contributed to the disorganization of the system.

(*Interpretation*): As a result the C.B.C., wished, if it was possible, to mark this beatification of Mother d'Youville, and acted with too great haste in order to make this program coincide with the ceremonies in Rome. It was attempted to mount a program with great speed. Account was not sufficiently taken of the fact that the proper organization was still lacking, so that use was made of a script which was already in the hands of the C.B.C. and a sufficient attempt was not made to determine whether or not this script was suited to the circumstances of the day.

(*Reference in English to translation*): The translator said the proper organization was still lacking. I would say that a more proper translation—and I am sure he will agree with me—would be that the mechanics were still rusty from the fact that the strike had just taken place a few weeks before.

(*Interpretation*): A heavy responsibility obviously lies on those who were entrusted with the task of supervising production. The supervision should have been very close indeed on every aspect of such a delicate matter as a program of this type because of the inspiration of the program and the great event with which it coincided and also because of the costs involved. One of the responsible parties, however, did wait until the very last minute to react even though he did himself entertain very serious doubts as to the advisability of carrying out the program.

(*Interpretation*): If we look at the actual finished product, it will be admitted that no success at all was obtained in giving to this program the direction, the atmosphere and the climate which would have been appropriate to that program. Certain scenes of a religious character which had to do with the charitable life of Mother d'Youville could, to a certain extent, have balanced those other scenes which were purely inspired by the lay and mundane life of Mother d'Youville and the people among whom she lived. The fact remains, however, that the success of the play was already jeopardized to a very marked degree by certain scenes which were somewhat off colour and definitely out of place.

(*Interpretation*): Of course, it must be admitted that the situation was difficult. We would have needed more time to prepare production, see to editing, have a good long second thought on the script itself to be studied with the writer with due consideration being given to May 3 and the circumstances peculiar to that day. However, because of the necessity of putting on this production urgently sufficient account was not taken of all the elements of the case by those responsible. There were only two days of rehearsal with cameras. There was hardly time for what is called in broadcasting jargon, blocking. It was even impossible for complete proper dress rehearsals.

(*Interpretation*): As you see, we have gone back, stage by stage, over all of the stages of that program. We have looked at and weighed the errors of judgment and the mistakes in taste which have led to this failure and as



well the degree of guilt of those who are responsible, but we have had no wish to forget the excellent work performed by each and every one in the past. It is never easy, in artistic circles, to accept such a complete and utter failure. In this particular case, the reaction of public opinion and the condemnation vested upon us by public opinion constitutes a supplementary punishment.

(*Interpretation*): Finally, as has already been indicated by us, this responsibility is a social responsibility, a corporate responsibility, a responsibility of the C.B.C. itself in the same way as it was also a corporate responsibility to take, within the C.B.C. itself, those steps which are indispensable in preventing a repetition of such an incident.

The CHAIRMAN: Would you please repeat that final paragraph? The one about the steps to be taken?

The INTERPRETER: Finally, as has already been indicated by us, this responsibility is a corporate responsibility, a responsibility of the C.B.C. itself, as it is also a corporate responsibility incumbent upon us to take within the C.B.C. itself those steps which are indispensable in preventing a repetition of such an incident.

The CHAIRMAN: I would now ask Mr. Bushnell what steps have been taken so that this type of thing cannot happen again.

Mr. BUSHNELL: I think I would put first the fact that there has been, quite properly, so much criticism voiced from almost every quarter that I should think it has been brought more forcibly to the attention of our program directors or supervising producers or producers themselves that this is something which should not have happened and must not happen. I think they realize—everyone in the corporation realizes—that we made a very bad mistake. It was a mistake of judgment. In the circumstances, I think the impression upon our people, perhaps more than anything else we might do, is that this sort of program simply cannot be allowed in the C.B.C. Secondly, we have had very serious discussions with our people in Montreal. We have told them in the plainest possible terms that it must not happen again. We have reprimanded them severely for what they did on this occasion. Certainly, I can say this, in all fairness, that under normal circumstances it would not have happened.

We are now, I should think, almost back to normal. I firmly believe that the people who are in charge in Montreal now will make absolutely and positively sure that anything of this nature will not happen again. If it does, they know what the consequences are going to be.

The CHAIRMAN: Have there been any consequences up to this time? I mean, will you accept one, two, three or four resignations because of it?

Mr. BUSHNELL: I should like to say this, that the supervising producer, who to a very large extent indeed was responsible for seeing that this production was properly presented—or, indeed, seeing that it should not have been presented in the way it was—had already tendered his resignation to the corporation prior to the program, and we ourselves, because of the shortage of staff that Mr. Carter has mentioned, asked him to remain with us. Immediately this happened, he quit.

Now we cannot do anything about that. I, Mr. Chairman, am reluctant to go beyond that, because it concerns one individual.

The CHAIRMAN: That is all right. I am not “witch hunting”, but the reason I asked that question was, I was wondering if another look should be taken at your organizational chart. Maybe your organizational chart is not right, and maybe you should take another look at that, so that there is a definite line of responsibility right to, say, an editor in chief, or something like that, who must consider and O.K. all scripts, even before they are thought of.



Mr. SMITH (*Calgary South*): This is the point. I thought that Mr. Bushnell, if I may say so—and this is a well meaning criticism—was perhaps a little vague in trying to assess where the responsibility could directly lie. I have been reading through your organizational chart. You recall, Mr. Bushnell, that under further examination you said that this is a shared responsibility, and we never really did come to a conclusion—without, again, mentioning names—as to where, even taking this as an example, the final responsibility must rest.

This struck me, for a large organization the size of yours, a little unusual, in that you came to the conclusion that the final responsibility rests with the president and the vice president. Surely that is a bit academic, and surely there must be some individual assessment in each of these particular shows as to who is responsible to you?

Mr. BUSHNELL: Yes, Mr. Smith, that is so. But it is the line of responsibility that I am speaking of. Actually, the person who is next responsible to me would be the controller of broadcasting and the deputy controller of broadcasting, Mr. Marcel Ouimet. The regional director is responsible and, there again, down the line you go.

I am sorry if I disagree with you, Mr. Smith. I am not trying to duck anything: that is just my opinion. If you think otherwise, will you please tell me.

Mr. SMITH (*Calgary South*): I do think otherwise. I feel very strongly that if you run an army, a business, or a government, there has to be somebody at some point who has regional responsibilities in these organizations. I think you are being very gallant to assume the entire responsibility, but I do not think it is practical.

Mr. BUSHNELL: I agree that there are regional people who have responsibilities; but, as I tried to point out the other day, probably we should use the word “authority”. May I ask Mr. Smith a question, Mr. Chairman? Would you put final authority in the hands of one individual at a certain level?

Mr. SMITH (*Calgary South*): Yes.

Mr. BUSHNELL: A man who can say “yes” or “no” definitely, without reference to anybody else—I think that is dangerous.

Mr. SMITH (*Calgary South*): You are now adding something which, of course, would not be the case. “Without reference” is no part of my argument; he must have reference, but he still must be responsible.

Mr. BUSHNELL: Indeed he is, and those people are there, and they are responsible: we hold them responsible.

Mr. OUMET: If I may say so, Mr. Smith, in this particular instance we went into battle very completely under-manned, the very same way as, in the last war, in the case of a battalion commander, he would take the responsibility of going into battle with too small a force. If he won the battle, he got the V.C. or the D.S.O.; if he lost it, he had a very good chance of being sacked.

Mr. BUSHNELL: Or he got killed.

The CHAIRMAN: Nobody was killed in the C.B.C. because of this program?

Mr. BUSHNELL: No.

Mr. TREMBLAY: Are you saying you have responsibility for that show, Mr. Bushnell?

Mr. BUSHNELL: In a measure, yes. I cannot avoid my responsibility. I was given this position—rightly or wrongly—and if a mistake was made by one of my employees, then I was wrong. In this particular case I might remind you that some of these people have been there for a long time. I was not entirely responsible for their appointment, but if I knew there was someone in the organization who was irresponsible, then I am responsible for that, and I accept that responsibility.



Mr. SMITH (*Calgary South*): You do not feel you have too many generals and not enough captains?

Mr. OUMET: We did lack five captains in this particular instance.

Mr. TREMBLAY: Mr. Chairman, may I ask a question? Mr. Bushnell, you said you are responsible for that show. Would you tell me why Mr. Dumas has been suspended for one month?

The CHAIRMAN: We are again entering into the field of personalities.

Mr. TREMBLAY: It is not personalities; it is a fact.

The CHAIRMAN: It may be a fact, but it still involves personalities.

Mr. TREMBLAY: I would like to point out that Mr. Bushnell said he is responsible for the show, and Mr. Dumas has been suspended.

The CHAIRMAN: Yes.

Mr. TREMBLAY: And I should like to know why.

The CHAIRMAN: You do not need to answer that, if you do not wish, Mr. Bushnell.

Mr. PICKERSGILL: That bears very directly on a question I wish to ask as a supplementary question, which is this: Mr. Smith said that surely in the army you have someone who is responsible for each definite thing. But does Mr. Bushnell not agree that those officers are responsible to their superiors, and it would be absolutely impossible to run the C.B.C. if parliament, or a supplementary committee, took over from the management of the C.B.C. the internal discipline of the corporation?

Mr. McGRATH: Hear, hear.

An hon. MEMBER: That is a rhetorical question.

Mr. OUMET: I may say, Mr. Chairman, that whatever action was taken, it was taken after a very thorough assessment of the responsibilities. As I said in the statement, there was a very thorough assessment within the C.B.C., and I do not think you can do any better than that.

Mr. CHAMBERS: On this question of responsibility: I notice that on Mr. Carter's chart there is a circle here, "Program budget. Approved", and then a signature. May we be told at what level—who signs this? Who, in other words, approves the budget in the corporation? I do not want a name. Is it the supervising producer?

The CHAIRMAN: Where is the signature on the chart?

Mr. CARTER: This is what Mr. Chambers refers to. Before answering the question directly, may I mention that Mr. Chambers talked about budgets. Each operating point makes operating plans in advance and makes recommendations to management, and with the operating plans a budget is recommended. This is examined by the officers responsible in Ottawa; it goes through the comptroller, and also through the office of the comptroller of operations. That budget is allocated to the director of television at the location to finance his operations. As indicated previously, the operating plans are put through program by program. There is an overall budget under the direction of the director of television, and once this production meeting has gone on, a report is submitted to the program director at the location. He recommends to the director of television that moneys be allocated to that program, and the director of television authorizes the budget for that program.

Mr. CHAMBERS: This is the point: a decision is made to produce a program, and it is the director of television who authorizes that?

Mr. CARTER: Everything is brought together at that point.

Mr. CHAMBERS: He says it is a good idea to go along with that program?

Mr. CARTER: Yes, that is right; and he has his program director, program administrative officer, and so on.



Mr. SMITH (*Calgary South*): You have a deputy controller and then, I believe, an assistant deputy controller; is that correct—or have I too many people involved in it now?

Mr. OUMET: We have more than one assistant controller. Do you mean, in broadcasting?

Mr. BUSHNELL: Would you clarify that for me? A controller, did you say?

Mr. SMITH (*Calgary South*): The word “controller”, I understood was just used in reference to the chart, was it not?

Mr. BUSHNELL: No. Again, we have to go back to head office. We have a controller of operations; we have a controller—

Mr. SMITH (*Calgary South*): You are familiar with all these people, I am sure, Mr. Bushnell.

Mr. BUSHNELL: Yes.

Mr. CARTER: Mr. Smith, you asked if there was a controller, a deputy controller and an assistant controller?

Mr. SMITH (*Calgary South*): That is correct.

Mr. CARTER: I presume you are talking about the broadcasting area?

Mr. SMITH (*Calgary South*): That is right.

Mr. CARTER: There is a controller of broadcasting in Ottawa, and a deputy controller. Mr. Jennings is the controller, and Mr. Marcel Ouimet is the deputy controller. They are responsible for programming policy, sales, relations with affiliated stations, and so forth.

Accordingly, there is an assistant controller for sales, assistant controller for station relations, and so forth. Instead of using the term “director”, we are limited—

Mr. SMITH (*Calgary South*): This does not apply to this chart at all.

Mr. BUSHNELL: No.

Mr. TREMBLAY: Mr. Chairman, I would like to ask a question of Mr. Ouimet. If you will permit me, I will put my question in French.

Mr. CHAIRMAN: By all means.

Mr. TREMBLAY (*Interpretation*): You have said in your statement that the script which was used for the program, *La Plus Belle de C  ans*, was already in the possession of the C.B.C. Had it been approved previously?

Mr. OUMET (*Interpretation*): It had been submitted for another program series called, *Quatuor*. If you remember well, this was a program divided into four episodes. It was never used, for the good reason that the series was never completed. It had, therefore, been accepted in principle, but under certain reservations.

Mr. TREMBLAY (*Interpretation*): Will you answer another question? If this script was bad and unsuited to the broadcast on May 3, could it be suitable for broadcast on other occasions?

Mr. OUMET (*Interpretation*): That is what I indicated when I said we had sinned by a lack of prudence and by a lack of foresight.

Mr. TREMBLAY (*Interpretation*): Now I will put a last question. I require no answer in this respect, but I do think I should put it anyhow. Did the original script not bear the note “Will shock holy souls, but can possibly be broadcast?”

Mr. OUMET (*Interpretation*): I only saw one report in regard to this particular script, and I cannot remember seeing those words on it.

Mr. TREMBLAY (*Interpretation*): A supplementary question. You say you have only seen one report: do you think there could have been others?



Mr. OUIMET (*Interpretation*): There could well have been a report in respect of the Quatuor series, and there could also well have been a cautionary note in respect of the broadcast of May 3.

Mr. TREMBLAY (*Interpretation*): A last one, Mr. Ouimet. Is it a fact that Mr. Beaugrand-Champagne, who was a member of the script bureau, was suspended temporarily?

The CHAIRMAN: Do not answer that, please, Mr. Ouimet.

Mr. TREMBLAY: Why not, Mr. Chairman?

The CHAIRMAN: We are getting, again, into personalities. I am sorry.

Mr. TREMBLAY: It is a question of fact.

The CHAIRMAN: I do not care whether it is a question of fact, or not; these are personalities. We all agreed we would not do it. If you feel we must go into personalities, so move, and we will again determine whether this committee wants to get into personalities. There is no reason why you should be treated any differently than any other members here.

Mr. TREMBLAY: On a point of order, Mr. Chairman: you said before that Mr. Bushnell will produce a statement.

The CHAIRMAN: Which he did.

Mr. TREMBLAY: And you told me, especially you told me—that if I was not satisfied, I would have the opportunity to put questions.

The CHAIRMAN: I said you would have the opportunity to go over to C.B.C., and you can sit in Mr. Bushnell's office or in Mr. Ouimet's office, and ask them any question you wish, and they will give you the names—as long as it is not made public; as long as it is a personal thing between you and the C.B.C.

Mr. SMITH (*Calgary South*): Mr. Bushnell, recognizing that this is a question asked by a layman, I realize the difficulty in probably having an assessment of what it takes to run a particular studio or to develop a production. Looking at this chart, we see a great number of people involved to produce the finished product. We also see a reference made to the number of producers, and we have all seen the C.B.C. descend on a particular location with large numbers of staff. Also, most of us have seen television stations where a relatively small number of people produce smaller shows. I hope I can get a specific answer from you.

The charge is generally laid that you are over-staffed and you have too many in the hierarchy. You also here it said that—for instance in Vancouver I believe you have 15 producers—and, as one of my colleagues comments to me, that seems an awful lot of bearded gentlemen in one location to produce what comes out of Vancouver. The question, specifically, is: have you made any attempts, through any other sources and purely corporation sources, to assess whether you can streamline your operation, use less personnel, and thus cut your costs? What have you done to see whether you could make an assessment to reduce these over-all costs, having regard to the corporation and number of people in the corporation?

Mr. BUSHNELL: I think the important point you are trying to make is whether or not we have brought in outside consultants or experts. I think it would be prudent to say we have not specifically; but certainly during the Fowler commission, during the year when we had this firm of consultants looking over our whole operation, it was never suggested by them that I am aware of that we were overstaffed.

Mr. SMITH (*Calgary South*): I am not going to ask you directly if you think you are overstaffed, because you will obviously say no.



Mr. BUSHNELL: May I go on, please, Mr. Smith. I will tell you what we are doing, and this will be Mr. Carter's job, as well as Mr. Keddy's and other management personnel. They are going right into this whole matter of seeing whether or not we are overstaffed in any part of the corporation.

Mr. SMITH (*Calgary South*): Whose job did you say it was?

Mr. BUSHNELL: Mr. Carter's and Mr. R. E. Keddy's.

Mr. SMITH (*Calgary South*): They are about to make an assessment of this?

Mr. BUSHNELL: They have been working on it and if it had not been for this unfortunate circumstance in Montreal much more of that work would have been done already.

Mr. SMITH (*Calgary South*): And when will the report be complete?

Mr. BUSHNELL: It would take several weeks, Mr. Smith.

Mr. SMITH (*Calgary South*): Could I ask you specifically if you do not think fifteen producers in Vancouver are not more than the city requires, considering the work that is done in that particular studio?

Mr. BUSHNELL: I will give you a very definite answer; the answer is no.

Mr. McGRATH: If Mr. Bushnell can tell us, I would like to find out the total staff of the main production areas, not necessarily involved in production, but your total staff in Vancouver, Toronto, Montreal and Halifax.

The CHAIRMAN: You want the total establishment?

Mr. McGRATH: Yes.

The CHAIRMAN: Without a breakdown as to responsibility?

Mr. McGRATH: Yes, but your total staff.

The CHAIRMAN: That can be produced.

Mr. BUSHNELL: I can produce that.

Mr. PICKERSGILL: Has a specific comparison ever been made by the C.B.C. of the number of technical personnel required in their production, say, in Vancouver as compared with a roughly comparable station in Seattle, or in Toronto with something roughly comparable in Buffalo, to see whether, as some people do allege, there are more people employed by the C.B.C. than by these people who have to meet a different kind of balance sheet. These questions are raised. I am not making any assertion in connection with that matter, but they are raised.

Mr. BUSHNELL: There is no question about it; they have been raised many, many times. Probably Mr. Gilmore could provide you with more information that would be useful. He is the controller of operations and this comes under his area of responsibility.

Mr. PICKERSGILL: I think we would be interested in having his comments on it.

Mr. J. P. GILMORE (*Controller of Operations, Canadian Broadcasting Corporation*): Mr. Chairman, this is not a new question to the corporation. It has been asked in connection with radio broadcasting over the years, before the advent of television. It has been asked both internally and externally since television took over the broadcasting medium, so to speak. It must be remembered in making these comparisons that the C.B.C. is the only network broadcasting organization in Canada. This is an important distinction because it is like comparing the general store in Williams Lake, British Columbia with Eaton's College street in Toronto. They are not the same problems. However, I think a comparison with Eaton's possibly would be one of the large departmental stores in New York, and this is the comparison we make. Firstly, in respect to comparing our operations with those



of a private station I must say that we are dealing with six or eight union organizations, with written terms of work and conditions of work, which we must observe to the letter. We are confronted with a deluge of grievances if any article of these agreements is breached by having a person perform multiple functions which are not in his job specification; then we are into a lot of administrative machinery. Getting back to this problem of efficiency, yes, we have taken a look at our operations compared with C.B.S. and compared with N.B.C. This was prior to the Fowler commission. However, during the Fowler commission the consultants, as well as the commissioners themselves, did this; and I can recall, if I may paraphrase one bit of testimony during the Fowler commission hearings, the chairman of the commission, Mr. Fowler himself, said he had gone across Canada and after looking at the C.B.C. and private station operations he felt there were a lot of people involved in our network broadcasting until he had gone to New York; then he realized there was more involved in the American network productions. I would like, with your permission, to read one extract which appears at page 255 of the Fowler commission report. It has to do with financing:

Is the C.B.C. efficient? Does it waste public money? The answers, in the financial circumstances that have existed, cannot be a simple yes or no. Our studies show that the C.B.C. has accomplished much in a short time. In general, it has produced programs of comparable quality at substantially lower costs than similar programs in the United States. We found no examples of careless waste and certainly nothing that even remotely resembled fraud, neglect or mishandling in the administration of C.B.C. finances. On the other hand, we cannot say that everything is right with the present financial situation of the C.B.C.

Then he goes on to make certain recommendations in connection with financial arrangements, which subsequently have been made by our comptroller. We did have a very big study of our operations by the financial consultants to the Fowler commission.

Mr. PICKERSGILL: I have a question which is related to the answer which was just given. Mr. Gilmore said the C.B.C. was to a great extent governed by collective agreements with their employees, and we recognize that, but would not the collective agreements in operation with the American networks be exactly of the same character?

Mr. GILMORE: Yes, networks.

The CHAIRMAN: May I ask a question. Have we a unit in the C.B.C. which does not do any production other than that for local talent, in Halifax, for example?

Mr. GILMORE: Yes. At each station, both in radio and television, we do produce a fairly large amount of local programming and that is why we need the producers numbered by Mr. Carter.

The CHAIRMAN: Would you need any more in one of those stations, for example, Halifax or CFPL-TV in London?

Mr. GILMORE: For local production we would need only slightly more because of the restrictions I have told you about. But, in addition to programming locally the corporation tries to reflect the different regions of Canada to one another in its programs so that your local activity is complicated by a network programming responsibility as well.

The CHAIRMAN: Does not a private station such as CFPL-TV generally feed your network the odd item?

Mr. GILMORE: Other than some film, I cannot recall anything.

The CHAIRMAN: Is there not a two-way microwave?

Mr. BUSHNELL: They did feed a program to the network on one occasion.



The CHAIRMAN: I think we would like to compare something definite. We do not need to take Eaton's and Macy's, but we would like to compare one of your units that has a gross of one million dollars a year with a private station in Canada that has a similar gross.

Mr. BUSHNELL: We do not know that about a private station.

The CHAIRMAN: We will find it out if you can give us say a station that has a gross of somewhere between one million and one-and-a-half million dollars a year.

Mr. GILMORE: There is an answer pending concerning the staff of one or two of our stations.

The CHAIRMAN: Could you include a station of approximately that size with some of your own?

Mr. BUSHNELL: Yes.

Mr. PICKERSGILL: I have a similar question. Are there not some stations on the west coast of the United States that would be strictly comparable with Vancouver in our network. It seems to me that is the kind of comparison that might be useful.

Mr. GILMORE: It depends on the production output of the given station. I am thinking of one in San Francisco, a radio station. They had a fairly big operation and a larger number of studios than Vancouver; they were better equipped, but there was only one hour of programming a week going out of there to the N.B.C. network.

Mr. McINTOSH: I would like to get back to Mr. Tremblay's question in connection with pinpointing the responsibilities for those programs to which he has referred. Comparison has been made between a large store and a small country store. I would like to suggest that in a large store the responsibility can be pinpointed much easier than in a small establishment. The same thing applies to an army and this reference to the Victoria Cross and a reprimand does not hold good, because the individual at the bottom of the line receives his orders, and if he contravenes them it is his responsibility.

The CHAIRMAN: Would you get to your question, Mr. McIntosh?

Mr. McINTOSH: How many hours would this show take, other than the two hours before the camera, and how long would it take the results of that production to get to the vice-chairman?

The CHAIRMAN: I think that was answered earlier in today's meeting. Mr. Carter covered that point.

Mr. McINTOSH: He made reference to five weeks and two weeks, but said this show is only two hours before the camera.

Mr. OUMET: The answer is two days.

Mr. McINTOSH: How many days for rehearsal?

Mr. OUMET: That all depends on what you call rehearsals.

Mr. McINTOSH: What do you call it?

Mr. OUMET: You have dry rehearsals and rehearsals before the camera.

Mr. McINTOSH: What did you mean when you said three or five weeks' rehearsal?

Mr. OUMET: We do know the time elapsed was not sufficient.

Mr. McINTOSH: That is obvious. How long did it take to rehearse this show?

Mr. OUMET: It took two days before the cameras and I would say probably a week in dry rehearsal.

Mr. McINTOSH: And you have no report in that week on the show?



Mr. OUIMET: I have just been informed it was four weeks in dry rehearsal.

The CHAIRMAN: That is practically the normal period of time.

Mr. SMITH (*Calgary South*): I wonder, Mr. Chairman, if I might ask a further question of the witness concerning the staff.

The CHAIRMAN: Proceed, Mr. Smith.

Mr. SMITH (*Calgary South*): The witness read a very interesting excerpt which is, of course, an opinion of the chairman of the royal commission and is dated March, 1957. That means it is over two years old. Is it not true that your greatest increase in staff has taken place since then? I am concerned that perhaps had Mr. Fowler an opportunity to take a look at your operations today, he might not have been quite as enthusiastic in his praise when mentioning there was no suggestion of overstaffing—I do not know. Is it not true that you are today at your peak and that you have added considerably more in the past two years and which may even be out of proportion to the extent you have expanded your facilities?

Mr. GILMORE: I would prefer it if Mr. Carter could get the staff figures year by year. I venture to say when we look at those figures we will find since the summer of 1956 the curve has flattened off. I believe that is true. I could not take an oath on it, but I could furnish those figures.

The CHAIRMAN: Will you check them?

Mr. BUSHNELL: Actually they are here. The total staff as of March 31, 1957 was 5,939 and as of March 31, 1959—two years later—the total staff was 7,051, an approximate increase of 1,000 persons.

Mr. SMITH (*Calgary South*): It is fairly substantial.

Mr. McGRATH: Mr. Chairman, I have two or three questions which I would like perhaps to have answered at the next hearing; it is relevant to this discussion. Could we have the amount of property owned by the Canadian Broadcasting Corporation in the cities of Vancouver and Halifax, the amount of property rented by the Canadian Broadcasting Corporation in Vancouver and Halifax; what this property is used for in both these cities and what proportion of the network programming originates from these two centres. I am referring especially to television.

Mr. BUSHNELL: I think we will have to include radio.

Mr. McGRATH: I could confine my question to television.

Mr. BUSHNELL: It would be easier, if I may say so, to give you an overall figure, because in certain parts of our operation the two mesh and it would be difficult to say.

The CHAIRMAN: That will be produced.

Mr. McCLEAVE: I would like that question amended to cover the broadcasting facilities for those areas. I know in Halifax they have property outside of the city.

Mr. PICKERSGILL: I would suggest we have it for Winnipeg as well.

Mr. SIMPSON: Reference has been made to the large number of unions with which their employees have contracts. I wonder if we could have a breakdown on the union set-up and the categories under which these people work. I am also wondering if it is the policy of the C.B.C. to outline the duties of these different classifications or if they are outlined by the various unions.

Mr. BUSHNELL: Well, Mr. Simpson, at page 20 of my initial statement I outlined the various unions with which we have agreements and the number of people involved in each area.

Mr. SIMPSON: I am sorry; are these answers on the record?



Mr. BUSHNELL: Yes, at page 20 of the minutes of proceedings and evidence.

Mr. SIMPSON: How about the relative duties or work which come under these classifications.

The CHAIRMAN: That is pretty well outlined as well at page 20. Have you a question, Mr. Chambers?

Mr. CHAMBERS: I understand that the C.B.C. recently bought the rights to broadcast the Big Four this year.

Mr. BUSHNELL: That is correct.

Mr. CHAMBERS: I do not know if you have given a figure. There has been a figure of \$312,000 mentioned in the paper. Have you given out that figure?

Mr. BUSHNELL: Let me say no. No one in the C.B.C. gave it and none of the executives of the Big Four admit having given it. But we had an agreement that neither one of us would give out that figure for the time being, and it came out the next day and I cannot find who was responsible.

The CHAIRMAN: I might suggest, it is like a caucus meeting, Mr. Chambers.

Mr. CHAMBERS: It has also been said, I believe, that the rights for the Western conference have been purchased for \$125,000.

Mr. BUSHNELL: \$117,000.

Mr. CHAMBERS: And you are negotiating for the Grey Cup rights at \$125,000?

Mr. BUSHNELL: We have the Grey Cup rights at \$125,000.

Mr. CHAMBERS: Which is a total of about \$500,000, or a little more. Could you tell me what would have to be added for line charges, production and other costs to get a total cost for telecasting football in Canada this fall?

Mr. BUSHNELL: I can get that for you; I have not got it here at the moment. It would depend; and I would ask you to take this into account: it has not been definitely decided how many of the regular games will be televised; but I should like to make it clear that we have purchased the rights to televise all of the games. There are 28. How many we can do has not yet been decided; but we are aiming at 21.

Mr. CHAMBERS: Roughly speaking—from looking at the previous figures we have been given—if you have obtained rights, and so on, to televise, the rest of it—the broadcasting, televising, and so on—is about equal?

Mr. BUSHNELL: Yes.

Mr. CHAMBERS: So, in other words, we can assume a figure of about \$1 million for football?

Mr. BUSHNELL: Yes.

Mr. CHAMBERS: In previous years the Big Four and the Grey Cup—I am not too familiar with the western teams—those rights have been bid on by the sponsors, and they then went on and paid your charges for production, line charges, and so on.

I was wondering why you bought them this year. If you had left them in the market, could they not possibly have been bought by a sponsor for a lesser figure than the \$312,000 that has been voted and, therefore, perhaps some money could have been saved in this matter? In other words, were you not competing with your own customers when you bought the Big Four?

Mr. BUSHNELL: No, Mr. Chambers, because the Big Four actually put out tenders and they got very few offers. The offers they did receive were not in any sense satisfactory to the executive of the Big Four, and they simply said, "If that is all we can get from a sponsor, there will be no football".



Mr. CHAMBERS: They asked, I believe, for \$350,000, and they now have \$312,000. I suggest that a month or so from now they would have been, possibly, very happy to take \$220,000, or something of that nature.

Mr. BUSHNELL: Again, Mr. Chambers, maybe you are right.

The CHAIRMAN: That is an opinion, I imagine. I think we will have you close off with the next question.

Mr. McGRATH: Perhaps it is significant that we will, because the question I wanted to raise was: at the last meeting we went into the audience research bureau, and if my memory serves me correctly, the department of information services. I thought that we were to follow any degree of continuity, we would perhaps get into the Department of Public Relations, which I understand has a fairly substantial budget.

The CHAIRMAN: It is my suggestion to the committee that we meet again here tonight, in this room at 8 p.m. I know that Dr. Fairfield has several more questions on the research department, and then we can go right on with organization.

Mr. SMITH (*Calgary South*): May I make a suggestion, Mr. Chairman?

The CHAIRMAN: Is it agreeable that we meet here tonight at 8 o'clock? Agreed.

Mr. PICKERSGILL: It is very difficult, particularly with the kind of questions—

The CHAIRMAN: I realize it is difficult, but we have so much before us, and the House is likely to prorogue some time before September.

Mr. SMITH (*Calgary South*): Mr. Chairman, I would like to make a suggestion, which may be helpful in procedure and, again, in the interests of continuity and to know where we are going in our meetings. My suggestion is this: there are a number of areas in which each of the members will want to carry on some examination. The thought occurred to me that we might independently express them to you, and you could in turn, hand these on to Mr. Bushnell. He could then relate them to the people concerned, with a notation of the area of examination we wish to follow. This would assist our continuity, and save time, because they would perhaps be prepared to answer many of the questions.

For example, I would like to go back to the examination of costs, sales, methods, organization, relationship with private stations, and so on.

The CHAIRMAN: I think that is a very good idea; I think it would save time, and certainly work for the C.B.C. We will adopt that plan. If there are any questions, will you submit them to me.

Mr. BELL (*Carleton*): In fact, prepare an agenda?

The CHAIRMAN: Yes.

Mr. LAMBERT: Can we indicate those to you privately?

The CHAIRMAN: By all means, send them to me.

Mr. CHAMBERS: Mr. Bushnell said he would try and get an estimate of the cost of production of football. I wonder if it would be possible to have an estimate of what the C.B.C. hopes to recover from sponsors in reselling this?

Mr. BUSHNELL: Mr. Chambers, you have led with your chin. I could make a very cryptic answer but I am not going to do so.

Mr. McCLEAVE: Mr. Chairman, I want to withdraw a question I asked at page 119, if I may, about Close-Up. I think the answer would involve personalities.

The CHAIRMAN: That is withdrawn; thank you very much. This meeting is adjourned until 8 o'clock tonight in this room.



## EVENING SESSION

THURSDAY, June 4, 1959.

8.00 p.m.

The CHAIRMAN: Gentlemen, we have a quorum. I think you are going to be warm tonight, and if you would like to take off your coats, please do.

Mr. McCLEAVE: We are under way, are we?

The CHAIRMAN: Yes.

Mr. McCLEAVE: I just want to continue clearing up a point I made at adjournment.

The CHAIRMAN: All right, continue, Mr. McCleave.

Mr. McCLEAVE: Mr. Chairman, when we adjourned I was asking that a question be removed so that there would not be any inference by the fact that the question is in the record. I am informed that the show itself is telecast from Toronto and not New York.

The CHAIRMAN: Right. This morning I felt that Mr. Smith made a very astute observation when he suggested that each of the members of the committee clear through me the questions that you wish to be answered and then—

Mr. FAIRFIELD: Areas of questions.

The CHAIRMAN: Questions particularly, and we could categorize them in areas. If you can suggest an area so much the better. When these questions are cleared we will get together with Mr. Bushnell and his confreres and attempt to work out an agenda. That way we might get through these meetings some time before September.

Therefore, gentlemen, I must have your co-operation in having these questions or questions and areas sent in to me. When they are received an agenda will be prepared. Then I will give notice that the Chair is going to be very strict in keeping to the agenda.

Mr. MCGRATH: Will the agenda be distributed to the committee?

The CHAIRMAN: Yes. We have not had an opportunity yet to review the evidence taken so far. Therefore I feel we should have at least one or two meetings later to do that.

Tonight we propose that we will continue on programming, particularly on the research aspect that Dr. Fairfield introduced some two weeks ago. If we can complete the question of programming tonight, even in a half hour, we will adjourn the meeting and then get on to possible extensions of C.B.C. service or discontinuing of C.B.C. services at the next meeting.

I should also suggest, Mr. Bushnell, that any statement from you or your confreres from here in, we should have sufficient copies to distribute to the entire committee before the statement is made. I think we will save time if we do that. By way of concluding my statement I think we have plowed around enough now. We have gone here, there and all over the field, and I think we are about ready for the harvest. That is why I asked for your co-operation. I will appreciate it if I may have your questions and the areas of questioning submitted to me as soon as possible.

Thank you very much.

Mr. MCGRATH: At the last hearing, Mr. Chairman, we were promised an organizational chart of the audience research bureau.

Mr. BUSHNELL: It is here, Mr. Chairman, ready for distribution.

The CHAIRMAN: Incidentally, tonight a letter was received by Mr. O'Connor, the Clerk of the Committee, from the C.B.C., stating that there are charts,



answers and explanations relating to several questions asked at previous meetings; but I would like, if it is agreeable to the committee, to continue on audience research.

Mr. CHAMBERS: Mr. Chairman, I had a couple of questions on a subject that was raised this morning.

The CHAIRMAN: Supplementary to this morning?

Mr. CHAMBERS: If you would like me to postpone them, I think they will be brief; it was on the question of the football broadcast.

Mr. SMITH (*Calgary South*): Well—

The CHAIRMAN: Continue for just a moment.

Mr. BELL (*Saint John-Albert*): I have another from this morning.

Mr. SMITH (*Calgary South*): This is the point under consideration. I have no disagreement at all with my good friend Mr. Chambers, but in the interests of continuity I do suggest if we are going to have to go back to the supplementary questions we will spend the whole portion of this time discussing a variety of subjects.

The CHAIRMAN: Possibly that is why I have a very clean mind: I change it on occasions. Very well, we will go along with Mr. Fairfield.

Mr. CHAMBERS: On a point of order, Mr. Chairman, may I be told when these questions can be put? I find it difficult to keep the sequence. A subject was opened up this morning. I would have liked to have completed it. I am willing to go along with the committee, but when will this subject continue?

The CHAIRMAN: We can open it up as soon as we are through with the audience research.

Mr. BELL (*Saint John-Albert*): Well, why cannot we settle the questions that were asked previously?

The CHAIRMAN: Let us get down to business, please. Dr. Fairfield?

Mr. FAIRFIELD: I wonder, Mr. Chairman, if they have in their breakdown of budget for 1959 and 1960 any project expenditures for the audience research bureau for 1959 and 1960. Why I ask this is because they are just opening a Toronto office, it is just in the process of opening and is going to be enlarged, I imagine. They have a Montreal office, an Ottawa office, a headquarters, and the Toronto office is now in the process of build-up. Is the projected expenditure greater for 1959 and 1960?

Mr. BUSHNELL: Again I may appear to be avoiding the question, but actually our 1959 and 1960 estimates have not been tabled in the house and I think it would be improper of me. I can assure you that any enlargement of audience research in Toronto will be of a very, very minor nature, very limited indeed.

The CHAIRMAN: Supplementary question, Dr. Fairfield?

Mr. FAIRFIELD: Yes. In what way does audience research, since it does not distribute these pamphlets or make known information on its research sponsor—in what way does it help in the sales of programs to sponsors?

Mr. McGRATH: May I interject here, before the witness answers Dr. Fairfield's question, in view of the fact that I have these charts, if we can perhaps have a breakdown of the organizational functions, and in that way we could perhaps follow the line of questioning.

The CHAIRMAN: Quite agreeable to you, Dr. Fairfield?

Mr. FAIRFIELD: Yes.

The CHAIRMAN: We are now on the basic organizational chart. Mr. Trainor?

Mr. TRAINOR: Mr. Chairman, I believe on Tuesday night we distributed to you the general picture on organization and functions of audience research



which I think you did have, and we left half of that for a chart to go along with it. This is a breakdown of our head office audience research.

I think probably before we go into this it might be advisable to clear up a misunderstanding that has apparently been in existence principally, I suppose, because I am not very coherent. However the committee seems to feel that audience research consists of getting rating surveys from commercial research firms. This is not so. Commercial research firms only give us quantitative data as to how programs are going on a month to month basis.

We are more concerned—I should not say more concerned—we are concerned as well with the impact of our programs on various types of audiences. We want to know what an individual thinks about, his likes and dislikes, not just in terms of whether he is watching or not, but what his reaction to the program is; and so a lot of our research is geared toward that, not on a sort of national survey basis, but on a per occasion basis.

As problems arise we try to develop special studies to try to answer those problems and at the same time gather data as to how our programs are being received.

In the organizational chart first of all there is a director's office and he is responsible to management for all research activities—that is, the audience research activities of the corporation. To help him in the administrative end of it is the assistant to the director. That is myself. I look after the administration of the head office, the coordinating of its administration with the Montreal sub-office and the Toronto sub-office and coordinating the activities of the three departments within the head office, and also our research library.

Then, under the three main divisions or departments of head office we have analysis and reports, research projects and statistics.

The function of the analysis and reports department we outlined to some extent the other night. They do a comparison analysis of rating information supplied by commercial research firms. This is done on a month to month basis. We buy research from, at the moment, three different research firms. When I say we buy research, we buy ratings on an actual basis and they show audience likes and dislikes. We compare these, analyze them and develop trends from month to month of various programs—as a matter of fact, all our programs.

This assists the production people to see from month to month how their various programs are being received by the public in terms of actual viewers delivered and it helps in publicity, information for promotional purposes. This department is also responsible for arranging with the same commercial research firms or other commercial research firms to do special studies. These special studies may be things that we have designed ourselves in terms of personal interviews or it may be just an audience count of some particular program that we want the size of audience for, that normally does not fall within the measured week of the regular service.

This sometimes comes at the request of the sponsor if he is unhappy with the program. It may come from our own sales people. It may be a non-sponsored program and they may want to find out what this program is delivering over a period so they can go to a prospective sponsor and say: "Here is the audience this particular program is getting in the various regions of the country".

I think I mentioned the preparation of printed analyses. This department also puts out a publication called "Program content analysis". This involves a study of the balance maintained by C.B.C. programming. By this I mean the Canadian content of our schedule, the Canadian originated programs as opposed to the programs originating in the U.S. or other countries, such as the United Kingdom. It also is concerned with the amount of schedule time devoted to various interests, various types of programming, drama, variety,



information and opinion programming, and so on. Also, the type of program directed toward specialized audiences, such as males, females, adults in general or children.

The CHAIRMAN: To whom is that distributed?

Mr. TRAINOR: It is distributed within the corporation. It is for management. This is done twice a year, once during the winter season or the heavy winter schedule. We take one week of the month and tabulate and analyze all programs of that week. The same thing is done for the summer.

I think I mentioned earlier, or a member of the Committee did, this audience research bulletin. The one you got the other night was a poor example in that it was not representative. It was devoted exclusively to one topic. It was designed solely to bring to the attention of all the people within the corporation the various types of commercial rating services that are available and the various types of commercial services that are required.

Mr. McGRATH: Could I interrupt at this point? We are primarily concerned now with the organization of the audience research bureau?

Mr. TRAINOR: That is right.

Mr. McGRATH: I just have one or two questions at this point. In this chart we have is just the nucleus of the organization of the audience research bureau.

Mr. TRAINOR: These are the departments within audience research.

Mr. McGRATH: For example, I do not see any reference here to audience research supervisors.

Mr. TRAINOR: The head of each department here, analysis and reports, research projects and statistics, they have different titles, but they are all supervisors. The head of analysis and reports is called a supervisor, the senior research officer is head of the research projects. They would classify as audience research supervisors.

Mr. BUSHNELL: May I make a point here, Mr. Chairman? I think actually what is creating some confusion in your minds is this, that the term "audience research" is a bit of a misnomer. I think we should change it. It is not just audience research—it is research of all kinds and I should like to say now that this department, big though it may appear to be, is a consolidation of the work that was done in other departments and not done by people who were expert in research. The engineering people used to do some of their own research.

Mr. McGRATH: Do you do engineering research in audience research?

Mr. BUSHNELL: We do some work for them, not pure engineering research, no. We do certain work for them as will come out when Mr. Richardson makes his presentation on coverage.

This research department has to find out, for example, the number of people who are at any location, the number of radio homes, a multitude of things of that nature for the engineering department. The news department comes along and says to audience research: "How are we doing on our news broadcasts? Will you find out for us?" That is handled by the research department. As I say—

The CHAIRMAN: How would they find that out, Mr. Bushnell?

Mr. BUSHNELL: They might find it out in a wide variety of ways. They would take the commercial ratings to start with, probably take a look at them and then if there seemed to be any question about it would probably contract with some outside organization to find out the kind of specific information that was wanted.

Mr. SMITH (*Calgary South*): You have not oversimplified it, have you, Mr. Bushnell? It is all related to audience reaction no matter how you look at it.

Mr. BUSHNELL: I suppose in the final analysis it is all related to people somehow or other.



Mr. FAIRFIELD: Mr. Chairman, I just want to interject here, this audience research bulletin of which I have two copies—I am one ahead of the rest of the committee—actually they are both repetitive—but in this last one which I have here on the last page, on page 9, it says:

No single technique now being used . . .

I suppose this is again in audience research—

. . . provides all the measurement data that broadcasters, researchers, sponsors, advertising agencies and others would desire.

Then that leads me to believe,—I do not know about this department of the C.B.C.,—but it leads me to believe that this audience research is a compilation of figures that they get from commercial firms.

Mr. BUSHNELL: That is just exactly what we are trying to explain to you, and perhaps doing it badly. It is only one very, very small part of the work that this research department does and we feel we have an obligation to the Canadian people to know what they are thinking and by that means to respond to their wishes as far as it is possible to do so.

Mr. CHAMBERS: Mr. Chairman, I wonder if you would let Mr. Trainor finish?

The CHAIRMAN: I am getting quite a few suggestions. May I suggest Mr. Trainor continues his statement.

Mr. McGRATH: I have just one more question.

The CHAIRMAN: May I still suggest that Mr. Trainor continues his statement. There is no reason why you cannot come back later.

Mr. McGRATH: Well, the reason I asked the question was that the statement we are having is rather difficult to follow in relation to this chart.

The CHAIRMAN: Well, just mark it down and Mr. Trainor will be finished shortly and then you can ask it.

Mr. TRAINOR: Mr. McGrath, what we have been seeing so far, since I made reference to the chart, are the functions of the analysis and reports department and various items under that department; and the same with research projects and statistics. This all so far has been directed towards those in the lower left-hand corner, analysis and reports. This is not a breakdown of the organization, it is the functions they carry out.

The CHAIRMAN: Continue, please, Mr. Trainor.

Mr. TRAINOR: I said that the audience research bulletin which Dr. Fairfield received the other night was unrepresentative in that it only dealt with one topic. Ordinarily, these monthly bulletins contain summarized or boiled down information on numerous reports that are prepared to various people in the corporation; and that is just to give them a greater distribution in a popular form, so the average people within the corporation will understand all the results of the various operations we do, plus also the results of other surveys that are done, in the United States particularly. I am thinking in terms of university research and communications. There is nothing being done in the communications field in Canada. Any research we can get our hands on, that has any relation to broadcasting, is analyzed and described briefly in the audience research bulletins so as to keep our people informed. It is merely an internal informational bulletin.

In addition to that, this same department of analysis and reports is responsible for the editing, publishing and distribution of all the reports done by C.B.C. Audience Research. Here again I am talking about our special studies. They have to look after the distribution of these throughout the corporation.

Now, I will move to the right on the chart research projects. This section has the responsibility of carrying out special studies. These studies are intended to try and find out something about the impact and effect of programs on people generally, and on various types of people for various types of programs.



We do not have 100 per cent audiences for every program, and we do not get 100 per cent the same reaction for every program. So we want to find out what types of people prefer what types of programs, and what their reactions are to all other types of programs. So we design studies.

First of all, we may get a problem from the production people concerning a certain type of program. It is not being well received, and they want to know why. We will talk it over with them and design a study. It may be a simple telephone interview which does not take very long. If it is a complicated thing it may involve a one-hour interview with each respondent, and to do this you would have to design quite a lengthy questionnaire. Then the questionnaire would be farmed out to a commercial research firm who would do the actual questioning. It is too expensive to use our own field people. When we get the answers back, we tabulate them, we design a code for them, analyze them, and write a report. This report is distributed by the analysis and reports section.

I will list a few of the reports we have done just to give you an idea of the kind of special studies we have conducted. In conjunction with the school broadcast people, we conducted a North York school study and this was designed to try and ascertain to what extent certain children's programs, one of them particularly was Junior Magazine, affected school children's reading habits. It was quite a lengthy thing and I do not intend to try and give you the results of this study here.

Another type we did was a quick, short study on the local CBO early morning program preview. We changed the morning program format here about a year and a half ago, and there was an adverse audience reaction. We designed a study to do a telephone interview of what we considered our core CBO audience to see what their reactions were to this new format. The result was of great value to the production people in some of the changes they made.

Another study which was a rather extensive one which this particular department carried out was the Farm Forum Wingham study. This was to ascertain the suitability of television as a medium for farm forum discussions. Up until then farm forums had been operating on the Farm Forum radio programs and the Federation of Agriculture and other people felt that probably television would be a good medium for the holding of farm forum discussions. However they did not want to go into this without finding out something about it first. So, a survey was carried out in Wingham which was a fairly well populated area so far as farm forums were concerned. Also it is relatively close to the Agricultural College whose help we solicited in carrying out the study. We did a series of experimental telecasts to evaluate the effectiveness of television in farm forum discussions. This helped both our own people and interested agricultural bodies to determine whether the farm forum technique could be effectively adopted to television.

I think Mr. Bushnell mentioned the other night or not so long ago about some research that was done on national hockey league hockey. This was two winters ago, I believe. At that time, in Ottawa, CBOFT was carrying the Montreal Canadiens every Saturday night and CBOT the Maple Leafs. Imperial Oil had representations made to them by some people in the area and decided we should alternate between the Maple Leafs and Canadiens on CBOT each Saturday night. This was done and there was quite a hullabaloo amongst the Ottawa viewers, at least, among the voluble ones. People who do not like things always make it known. The people who like it, do not say so much. So, do we go back to the old form or stick with what we have? We had a quick survey done and found out the majority of the people wanted



the alternating method. This sort of thing which cost us something like \$50 or \$75 saved the corporation \$5,000 alone in line charges for the remainder of the season.

We had a similar situation again in Ottawa this past winter. There were a lot of complaints about too much sport on Saturday night. We had hockey followed by wrestling. The program people thought we might possibly put on something else after hockey rather than wrestling. Their idea was to put on a movie. We did not know what the reaction would be. We polled a sample of the Ottawa population by telephone and it came back very strongly in favour of shifting from wrestling to other types of "drama". Those are just a few examples, to give you some idea of the things done by our research projects department.

The third department is the statistical department, and if any department is not strictly audience research, this is that department. They have several functions. One of the main ones is to gather statistics for stations on the network and so on.

This requires getting extensive information about the coverage of stations and networks for both radio and television. This basic data is very important in deciding upon network coverage, station line-ups, network line-ups, and establishing rates for radio and television. It includes at times estimating the coverage by number of households in connection with radio homes and television homes, the breakdown of distribution for AM networks, for FM networks, for AM stations, for FM stations, and also for television stations and networks.

It also includes market data such as the net effective buying income and the total retail sales pertaining to the service in various station areas.

Another function of this department is that of preparing elaborate analyses of basic data for the establishment of radio and television network rates. It is always a bone of contention between the affiliates and the corporation as to how to establish rates.

As a result you have to do special detailed tables for practically all television stations in Canada in order to help our people who are in discussions concerning rate settings.

In addition, this department conducts quite a few economic studies. For example, there may be studies undertaken of advertising expenditures, for which they get basic data from the Dominion Bureau of Statistics. It includes the assembly of factual data, the assembly of information obtained from the United States and Canada, and also a table of gross advertising expenses as compared to television advertising expenses.

In this same field this department undertakes from time to time to prepare program cost studies for the comptroller and controller of operations. This involves the preparation of estimated potential audience and the estimated actual audience delivered in television homes for all C.B.C. programs on the English and French networks.

This provides management with the necessary basic data required for a study of the production costs of regularly scheduled programs.

The object here is to examine the relationship of these costs to estimated potential audiences, and to estimated average actual audience to get some idea of the cost differential between the various program efforts.

Data in connection with actual audiences is prepared in the second and fourth quarters of each fiscal year. That, gentlemen, is, in brief, an outline of the functions of these three departments.

The CHAIRMAN: Before we come to the questioning I would like to ask Dr. Fairfield to start off. But before that I believe Mr. Bushnell has a few supplementary remarks to make about this.



Mr. BUSHNELL: Yes. I think it was asked if any of this information was available to sponsors. Probably I gave the wrong impression in my answer. I can give you an illustration of one program which started last autumn. I shall not name it. But for the first three shows we found that our format—at least we were told by the viewers that the format was wrong and that they did not like it. So we got our audience research department to make a study to find out why.

It did not take them long to find out, and we changed it accordingly. Since then the audience for that program has gone up in an almost straight curve.

I think I could sum it up by saying that part of the difficulty has been, as I said, because this department was called audience research while in fact it was far more than that.

There is one other thing which Mr.—

Mr. BELL (*Carleton*): Mr. Trainor.

Mr. BUSHNELL: —yes, Mr. Trainor. We have so many employees I cannot remember all their names.

Mr. SMITH (*Calgary South*): We have noticed that too.

Mr. BUSHNELL: It is just a sign of old age, Mr. Smith.

But one other thing we have done and which we shall continue to do is some pre-testing of programs. We have brought in outside organizations, let us say, to test audience reaction. We will assemble, it may be, four or five hundred people in an audience to make as good a cross-section of the community as we can, and we will reproduce a program, probably by kinescope, in order to get their reaction to it. If their reaction is not reasonably good, then obviously we won't spend money on it. That is another thing.

I think I could sum it up this way, and I am very glad to have had an opportunity to say this. I think this probably dispels to some extent, a certain feeling that the C.B.C. is unresponsive to the wishes of its audience. Let me assure you that that certainly is not the case. We are not omnipotent. We are not infallible. We do make mistakes, and when we find it out, we have people to help us correct them. We see to it that the information gets right down to where it should go, and that is to the supervisor, to the producer's level, and to the program director's level, and we see to it that something is done about it.

Mr. FAIRFIELD: Mr. Trainor said something about program analyses. Does this mean a preview of a program which may be put on?

Mr. TRAINOR: I was talking about program content analysis. This is an analysis of the content of all the programs to be put on in a given season. We do a one-week's cross-section. We do not do the whole season because it would be too big a job.

Mr. FAIRFIELD: You have nothing to do with previewing the program?

Mr. TRAINOR: Before they go on the air, you mean?

Mr. FAIRFIELD: Yes.

Mr. TRAINOR: Oh no, no.

Mr. BUSHNELL: I do not want to let this go by without saying that we have done pre-testing, if you like, or you could call it previewing, if you prefer.

Mr. BELL (*Carleton*): To learn what the reaction would be to a particular type of program?

Mr. BUSHNELL: Not only to learn what the reaction would be, but to ascertain what the reaction of the performers in the program would be to the type of performance. We have sifted things right down to find out, in pre-testing. For example, a very charming young lady might have sung a certain type of song and the audience reaction was not good; it was negative, because it was not her type of song at all.



The CHAIRMAN: How do you do a kinescope test? Do you have test cities or what?

Mr. BUSHNELL: Yes, actually we have done that, just to find out whether Torontonians were a little different from Winnipeggers. We actually engaged an outside firm to conduct some tests in both cities, with respect to two or three specific programs of various types. We found that there was not too much difference. The tests were pretty much the same in both places, and that the reaction of the various observers actually to the songs that were sung, and their facial expressions—a dozen different things came into it—were pretty much the same.

The CHAIRMAN: You mean that Canadians are Canadians no matter where they live?

Mr. McGRATH: What is the strength of your audience research bureau in terms of personnel?

Mr. TRAINOR: Thirty-nine people.

Mr. McGRATH: Are they all at Ottawa?

Mr. TRAINOR: That figure covers the head office at Ottawa. Then, there are seven in Toronto, and eight in Montreal, as of this date.

This head office serves the whole corporation apart from a few people doing a small amount for production centres in Montreal and Toronto.

Mr. McCLEAVE: I have two questions. Have you not, in the past, carried out special diary type surveys in certain cities? I think one was carried out in Halifax.

Mr. TRAINOR: Yes.

Mr. McCLEAVE: Is that done on a regular basis?

Mr. BUSHNELL: No, that was a very special case, and I will tell you why it was done. We carried out a survey before the establishment of a TV station in Halifax. We wanted to know what people's reactions were, if you like, to radio; and then we wanted to know what difference television had made in their listening habits. That was the purpose of that; and we found out.

Mr. McCLEAVE: Do you plan to use that technique again?

Mr. BUSHNELL: As far as the C.B.C. is concerned, we do not expect to have to have many new stations, in the future, and we will not have to do it. It will be up to the private stations to do that.

Mr. McCLEAVE: The other day I made some suggestion, or asked some questions about a possible hook-up with the dominion bureau of statistics, and I think that was going to be looked into. I suppose there has not been enough time to do that?

Mr. TRAINOR: I hope I can give a satisfactory answer, but perhaps it is not complete. We have not been in touch with D.B.S. I am not too sure what you were asking for. I will give you a brief run-down on the sort of relationship we have with D.B.S. First of all, the D.B.S. is not set up to give the sort of rating surveys we buy on a month to month basis. We do not know why they do not do this, but I would suspect if they did they would have to give it to everybody, as a public service.

So far as special surveys are concerned, one of the chief reasons is that D.B.S. surveys are much larger surveys; they are mammoth things compared to what we do. They use a sample of 35,000; and if we want the field work done for a survey we cannot pop in today and say, "We want a survey done next week". If we did that it would disrupt their whole organization.

You probably know more about their surveys than I do; but their surveys are confined to the collection of basic data. We make some use of that. We do not re-compute their data, but we apply it to our various needs.



The CHAIRMAN: I think that answers your question.

Mr. McCLEAVE: I just wanted to establish there would be no point in the C.B.C. having the D.B.S. to do it, because they do not deal in the particular matters of taste.

Mr. SMITH (*Calgary South*): I would like to ask Mr. Trainor a question—and I am sure you will tell me if this has been asked at a previous meeting. I would like to ask Mr. Trainor if he can give me the over-all cost of this operation.

Mr. TRAINOR: That is audience research. I think the total figures were tabled a week ago.

The CHAIRMAN: They were.

Mr. TRAINOR: Do you wish me to give them again?

Mr. SMITH (*Calgary South*): No, I can look them up.

I would like to ask you, or, Mr. Bushnell, if he can give us, very briefly, the history on which the corporation decided it was necessary to depart from using other facilities that were available to them, perhaps, on a more limited basis. You must have come to a rather major policy decision in deciding you could do this job through an arm of your department better than someone else. The question of cost was all I was interested in, because this question of duplication, I think, is an important one. Can you give us briefly that history?

Mr. BUSHNELL: Yes, it was decided for two reasons. I think, if you look at page 140 of the Fowler commission report, "Research in Broadcasting", that will give you part of the answer. I do not wish to read it now.

The second is that for the type of research we wanted, in all its ramifications—as I have tried to explain—we did not know of any organization qualified to do that, or which was prepared to take it on at any lesser cost than we could do it ourselves.

I would like to re-state that this was a consolidation. There has not been any really tremendous expansion, or any great extra cost, because these things were being done by other people in other departments, and they were transferred to this research department, and the additions have been, actually, the so-called top people and experts we have brought in to give direction to the other people who were doing the work.

Mr. SMITH (*Calgary South*): Has there been any consideration given, through the chair, by either the new board of directors or the former group, or any of your financial advisers to making a re-assessment of this entire picture, to determine that for the \$273,000 you were getting exactly what you wished to receive, and that you were not creating a creature which might become out of proportion, in its cost, to its usefulness to you?

Mr. BUSHNELL: Mr. Chairman, yes, this was looked at very carefully by our previous board of governors; and any expansion that has taken place has certainly been done with their approval.

I think I must be perfectly fair to our new board of directors. Probably they have not had time to look at all the various departments that we have, spending departments. But I think I could promise you that if they look at this particular department with the same keen eye that they have at others, probably the next time we meet in a parliamentary session I will be able to give you an answer to it.

The CHAIRMAN: Any further questions?

Mr. SMITH (*Calgary South*): "Empire building" is a nasty phrase, and I do not wish to use it irresponsibly, but you are quite certain that you have not built something which produces a reaction—and, unquestionably, you have to have it,—but you are certain in your own mind this could not be done by other comparable bodies for a portion of this total cost?



Mr. BUSHNELL: Mr. Smith, again—and, on reading the testimony I find probably some of my rather lighter remarks do not look as well in print as they might sound—

Mr. SMITH (*Calgary South*): We all suffer from that.

Mr. BUSHNELL: I was going to say, I am certain of nothing but death and taxes.

Mr. SMITH (*Calgary South*): That is your answer?

The CHAIRMAN: That is a fair observation. Dr. Fairfield?

Mr. FAIRFIELD: I am rather interested in the statement that Mr. Trainor made, that they have to find out the impact of programs in order to carry on these researches that they do. They get those surveys from commercial companies, though, mainly.

Mr. TRAINOR: I think there is still some confusion about this. The thing we buy on a normal basis, a month to month basis, from commercial research firms, does not give audience reaction, but only the total number of people watching various programs. For our special studies, we design a questionnaire and ask for audience likes or dislikes, the ones they like a lot, the ones they like a little, or the ones they do not like. We ask this sort of thing to find out what sort of people like what sort of program.

Mr. FAIRFIELD: Could we have a sample of, say, the last three questionnaires that were sent out? We do not need to ask for the names of the programs.

Mr. TRAINOR: We can provide samples of the type of thing we do, yes. The special studies are a qualitative type of study rather than quantitative. This is why we have to use the questionnaire rather than just “are you listening” or, “are you watching”?

Mr. BUSHNELL: I do not know whether Mr. Smith had an opportunity of looking up the Fowler report, at page 140, and it would only take a minute to read it:

Parallel to public relations is the field of research. If broadcasting is to thrive and give the nation the full measure of its potential of good, it needs the assistance of research as much as do science or industry. By research in broadcasting, we do not mean the kind that leads to technological advance and which is well handled by the electronics industry. Neither do we mean research in program popularity—the so-called audience rating polls—whose standards of value, resting on quantitative soundings, are directed mainly at the sale of services or products in the largest possible market. By research, we mean deep delving into the influence of broadcasting on human society, the measurement of the psychological impact of various types of spectacles on adult minds, on children, on the literate and the illiterate, indeed on the great variety of individuals of differing degrees of emotional and intellectual development that compose a nation. This type of study and investigation has recently been started by the C.B.C. through its bureau of audience research. Some interesting results have already been obtained but those in charge of the undertaking would be the first to admit that neither has there been adequate proof of the validity of the methods adopted nor has the research yet been extended over a sufficiently wide area. It is, at the moment, no more than a promising beginning.

The CHAIRMAN: Thank you, Mr. Bushnell.

Mr. CHAMBERS: I may have misunderstood something. It seemed to me, however, that between the analysis and reports division and the research projects division there was a considerable—I do not know that overlapping is the word—integration. I notice that the analysis division buys, interprets



and distributes reports. These would be quantitative reports. The research projects division designs special studies, analyses them and these studies are distributed by the analysis and reports division.

Mr. TRAINOR: The analysis and reports department is responsible for distribution of all things emanating from the audience research. That is the clearing house.

Mr. CHAMBERS: The special studies are analysed?

Mr. TRAINOR: They are analysed and studied by the research projects department and handed to the analysis and reports for study, tidying up, duplication and distribution.

Mr. CHAMBERS: These two bodies then are quite integrated?

Mr. TRAINOR: Yes.

The CHAIRMAN: Gentlemen, are there any further questions on audience research?

Mr. FAIRFIELD: Yes. I was very interested in one of the remarks in this bulletin here where it states that from time to time the department—that is the statistics department—is called upon to do intensive research in various methods of setting rates and to assist and advise the assistant controller of broadcasting in setting up the rate structure. On what information do they base that?

Mr. TRAINOR: They give the controller an analysis of the figures, some of which have been given by commercial firms. Again I am endeavouring to be very brief. There is a problem. Let us take, for instance, western Ontario where there is duplicate coverage between, let us say, London, Kitchener, Hamilton and Toronto. Now then, it is the job of our research department to try to determine through the statistics we receive from other organizations what proportion of the available audience is viewing any one of those stations, because rates in advertising are set on circulation. Newspaper rates also are set on circulation. I should say advertising rates generally are set on circulation. This is just one method. It may not be the best one—and some of our affiliates do not agree with us entirely—for trying to determine the proportion, if you like, of an audience in any given area.

Now again, in an island—in an island market—we take the figures of these research organizations. We assemble them. Then let us take a station anywhere in the prairies which comes along and says, “Look, Mr. C.B.C., I have 350,000 or 400,000 viewers.” We say, “Wait a minute now; that is not what our research indicates. Actually, there might be in your area 350,000 or 400,000, but you are computing that on the basis of your C contour and fringe areas.” We have to know these things in order to say to our affiliated stations, “Look here, you just cannot put these rates too high or we will price ourselves out of the market.”

Mr. FAIRFIELD: Mr. Chairman, this is what I want to get. In a captive audience like Winnipeg naturally the commercial report is 100 per cent; but your group does not carry on active surveys, and how then are you going to find out the impact of programs in a captive audience if you do not carry on surveys yourself independent of the commercial surveys?

Mr. TRAINOR: We are fully aware of this. However, to do this type of survey and cover the whole Dominion of Canada is just too darned expensive. We share the cost of all those regular surveys such as Elliott-Haynes, International Surveys and Nielsen's. We are not the only buyers; there are also the advertising agencies and so on. This is an expensive proportion. It is just too big an undertaking.



Mr. FAIRFIELD: But, Mr. Chairman, what is the use of the research department in western Canada where you have a captive audience in Regina, Winnipeg, Saskatoon and so on. The figures you get from commercial firms there are of no research value to you in setting a rate structure in those areas.

Mr. TRAINOR: We do not set the rate structure on the basis of the audience ratings we get. Rates are set on coverage figures which are an entirely different thing. It is based on the number of T.V. homes in the reception area of the station. This is laid down by the engineering people as reception area A, reception area B and reception area C. Then you take the demographic data which you get from D.B.S. as to the number of sets and sales in that area and apply that to it. I am not, quite frankly, qualified to tell you how we set rates. However, I do have a general idea. It is not based on ratings; not at all.

The CHAIRMAN: Are there any other questions, Dr. Fairfield. If not, Mr. Johnson is next, followed by Mr. Smith.

Mr. JOHNSON: Does your department conduct surveys of ratings on a particular program? What I mean to say is this. I want to know, in certain cases of so-called cultural programs and panel discussions, do you conduct surveys on the ratings of these programs?

Mr. TRAINOR: We do not. We may order it and buy it.

Mr. JOHNSON: Do you hire commercial companies?

Mr. TRAINOR: That is right.

Mr. JOHNSON: To make these surveys?

Mr. TRAINOR: Yes.

Mr. JOHNSON: Do they report on cultural programs or do they do it only in respect of programs which have a sponsor?

Mr. TRAINOR: These commercial firms measure all the programs in one week of every month, both commercial and sustaining programs, everything on the air, including not only our shows but those of our competitors as well.

Mr. JOHNSON: Do they report on the ratings of those?

Mr. TRAINOR: Yes, they furnish a complete report for all stations.

Mr. JOHNSON: They report to the audience research department.

Mr. TRAINOR: They submit a report to us and to the other people who may subscribe to the report as well.

Mr. SMITH (*Calgary South*): At an earlier meeting which I have been able to locate in the evidence, we carried on an interesting exchange which, from my standpoint, was unsatisfactory. We had objectives placed before the committee as to what the corporation was endeavouring to achieve. Mr. Jennings read these to us. Perhaps you will recall I asked you whether or not you felt that your surveys, whether quantitative or qualitative, were in any way indicating that you were achieving these objectives. Then I suggested to you that perhaps the only way you could determine this was by taking an area where there was a competitive aspect, whether in television or in radio, to determine whether or not your programs were reaching listening audiences, and I asked if there were any comparative figures. I realize that this research bureau carries on research within its organization of its own programs. I think your answer was no, that in those areas such as Toronto you had not made any comparative checks between the television station operated by the corporation and a private broadcaster. First of all, am I correct in that assumption.

Mr. TRAINOR: If I gave you this type of answer, Mr. Smith, probably I was misleading you through my own ignorance.



Mr. SMITH (*Calgary South*): Would you clarify it now then.

Mr. TRAINOR: So far as doing research to ascertain whether we are obtaining our objectives, I understand you to mean: are we doing qualitative research on a national basis. We do not do it on a national basis. So far as reaching objectives on individual programs is concerned, we are doing research as time goes on. We do not take one program or one week and do it for the whole country.

Mr. SMITH (*Calgary South*): Let me be completely specific. In Toronto you are competing with private broadcasting and also with American network stations. You are spending, of course, as we would expect, a great deal of money in order to encourage Canadian audiences to listen or view your particular programs. Have you anything in the way of research to give assessment as to whether or not, comparatively speaking, you are improving your rating, whether or not these objectives which Mr. Jennings read into the evidence are being accomplished or whether or not you are losing or gaining ground. Is there any way in which you can give any comparison to show what direction you are going?

Mr. BUSHNELL: May I answer that question, Mr. Chairman.

The CHAIRMAN: Proceed.

Mr. BUSHNELL: I can answer your question properly by taking an illustration. Let me take Vancouver, where there is no question about competition. We know when we are putting on let us say Citizens Forum or indeed maybe Press Conference, that there are a great many viewers who switch to Seattle or Bellingham. The same thing happens in Toronto. In Toronto we are faced with an equally difficult problem because there is very keen competition coming from the Buffalo stations, as well as from Hamilton and from Barrie in some areas.

Now, we take the figures we get from a research organization such as Elliott-Haynes and take a look at them. We find at a certain time, probably during some of the cultural programs, or programs we think have a proper place in our schedule, that the Buffalo station is putting on a western. Now, where do you think the audience goes?

Nevertheless, Mr. Smith, we will never be satisfied until we get 100 per cent of the audience; but that will never be possible for any broadcasting organization as long as there is competition.

Mr. SMITH (*Calgary South*): I appreciate that, and you are presupposing that I am being critical.

Mr. BUSHNELL: No, on the contrary I think you are realistic.

Mr. SMITH (*Calgary South*): First of all, you say surveys have been made.

Mr. BUSHNELL: Yes.

Mr. SMITH (*Calgary South*): Would you tell me what they disclose in a given area, say Toronto?

Mr. BUSHNELL: I do not think it would be very difficult to find that out. I think we could take a week or a month of any one of the ratings and we would find out very quickly.

Mr. SMITH (*Calgary South*): Would that not be interesting to have?

Mr. BELL (*Carleton*): Could we have that on the record?

The CHAIRMAN: Dr. Fairfield, you have with you an Elliott-Haynes report for which week?

Mr. FAIRFIELD: April, 1959.

Mr. SMITH (*Calgary South*): With all due deference, Mr. Chairman—

The CHAIRMAN: I was going to suggest he hand it to the head table and Mr. Bushnell can put it on the record.



Mr. SMITH (*Calgary South*): If he would, I would like Mr. Bushnell to submit any other surveys he may make.

The CHAIRMAN: That is agreeable to the chair.

Mr. BUSHNELL: Again, I am caught by the fact that these survey organizations simply say to us, "This is confidential information". If that—

Mr. SMITH (*Calgary South*): We have their report here.

Mr. BUSHNELL: I know. According to our agreement with these people, we are not allowed to do that. I will go back and ask them if they have any objection.

The CHAIRMAN: Would you like to read that into the evidence, Mr. Smith?

Mr. SMITH (*Calgary South*): I would like to ask, Mr. Chairman, if it is possible to obtain this, if Mr. Bushnell would inquire.

The CHAIRMAN: The C.B.C. would have to obtain permission from the audience research group from whom they purchase this. Is there any particular time that you wish?

Mr. SMITH (*Calgary South*): It matters not. I would say, for a current week.

Mr. BUSHNELL: One week is as good as another.

The CHAIRMAN: Do you want it for Toronto only or the eight major markets of Canada?

Mr. SMITH (*Calgary South*): For the eight major markets of Canada, if it is possible—in particular, Vancouver and Toronto.

Mr. CHAMBERS: Mr. Chairman, Mr. Smith was asking if any trend appeared in these cultural programs.

Mr. BUSHNELL: Very definitely. I gave you an indication with Folio last night, where the audience had increased by 100 per cent.

Mr. McGRATH: Do the United States networks provide comparable surveys for their own respective organizations, with regard to audience research?

Mr. BUSHNELL: Yes; I think—Mr. Trainor can correct me—there are about five different research organizations, commercial firms, doing it in the States. Some of their methods are different. But I see the point of your question. Are you asking, does the C.B.S. retain its own?

Mr. McGRATH: Exactly.

Mr. BUSHNELL: Yes, they certainly do—and a much larger one than ours. Actually, we have gone to C.B.S. and N.B.C., who are the experts in the field, and sought their advice. We have also gone, as a matter of fact, to the research departments of advertising agencies. I am not going to name it, but there is one very large one that has more people in its research department, certainly, than we have: and that is on just one agency.

Mr. SIMPSON: Mr. Chairman, Mr. Bushnell mentioned that rates were based on coverage, and earlier he mentioned that prior to the advent of television in the maritimes, the audience research department had conducted a survey.

Mr. BUSHNELL: I am sorry; I cannot hear you.

Mr. SIMPSON: Prior to the advent of television in the maritimes, the audience research department had conducted a survey into the likes and dislikes of the people in the maritimes.

Mr. BUSHNELL: In Halifax.

Mr. SIMPSON: In Halifax. I would be very interested to know if enough progress has been made in the plans of the corporation at this time that they might be considering having the same type of survey from the audience research department, in northern Manitoba.



The CHAIRMAN: We are getting into extensions.

Mr. BUSHNELL: I am sure you would.

Mr. SIMPSON: Very interested.

Mr. TREMBLAY (*Interpretation*): Mr. Chairman, I wish to put a question to Mr. Trainor. He said just now that one bases oneself on the inquiries made by the research committee for commercial, sponsored and sustaining programs. Is it on this inquiry bureau that one bases oneself to keep programs on the network which, for instance, have been going on for 12, 15 or 20 years? I will give you a precise example, Un homme et son péché.

Mr. BUSHNELL: If I may answer that in a little different way, Mr. Tremblay. I do not know that it is because of the research that has been done on it, but I think if we had not kept it on so long—if we had dropped it, let us say, five years ago—a lot of us would not be in our present jobs. It was one of the most popular programs that we had.

We knew it had a very large rating, a very large listening body—family listening. A great many people enjoyed it—not everybody, I dare say; but if they enjoyed it, why should we take it off, if it ran for 50 years?

Mr. TREMBLAY: If I may ask a supplementary one.

The CHAIRMAN: We are getting into individual programs again, Mr. Tremblay.

Mr. KUCHEREPA: Dr. Fairfield has made inquiries regarding the value of audience research for setting commercial rates. I would like to ask a question, and I would like to know if my assumption is correct. In view of the results of the audience research work in studying the details and correlating all these factors which come from outside agencies, in the final determination is the result of all these studies such that we find our so-called western programs, and programs such as *Have gun, will travel*, are now more popular and are taking their place, as a result of these studies on our stations?

Mr. BUSHNELL: Not necessarily so, Doctor.

Mr. JOHNSON: Coming back to rating, Mr. Trainor, Mr. Bushnell, I would like to have, if possible, the names of the commercial companies and the amounts paid to them since 1954; these companies who have conducted rating services for C.B.C. I want, particularly, this information on programmes originating from CBMT, Montreal, and, most particularly, the programs originating from CBFT, Montreal.

The CHAIRMAN: Could you give that?

Mr. JOHNSON: The name of the company and the number of programs surveyed.

The CHAIRMAN: Will the total number of dollars be sufficient? We are trying to keep away from names and individuals on programs.

Mr. JOHNSON: I would like to have the names of the companies.

The CHAIRMAN: Again, I must rule against you. We have been avoiding that.

Mr. TREMBLAY: On a point of order, Mr. Chairman—

Mr. JOHNSON: On a point of order—

The CHAIRMAN: On a point of order, Mr. Tremblay.

Mr. TREMBLAY (*Interpretation*): Mr. Chairman, I think that we are becoming somewhat over-scrupulous on this question of personalities. When we have an example such as the one I just gave, by choosing a very popular program, on the contrary, you do have a certain popular feeling running through the public. We can take this type of example to illustrate what we mean, and I think we are going too far on this question of personalities.



When we take an example, we are not making a trial out of it; it is just an allusion to a fact. Let us distinguish between facts and personalities. I asked just now, what are the criteria on which we are to base ourselves, to arrive at what we know as ratings?

The CHAIRMAN: Mr. Johnson, you want to speak to a point of order.

Mr. JOHNSON: Still speaking on this point of order, I just learned from my colleagues here that the names of the companies for last year are already on record, so I wondered why the chairman would rule out this year's.

The CHAIRMAN: I will tell you why, and I will speak on the point of order too.

We are going to try and get through this committee's work some time before the house prorogues. I should like to put in a report from this committee this Session. I asked for the cooperation of each member of the committee to keep out personalities, names, individuals, programs. I feel that Mr. Tremblay—and he is intelligent enough to do this—

Mr. TREMBLAY: Thank you.

The CHAIRMAN: —without any doubt. I feel he could get the same information if he changed his question just a wee bit—un petit peu—and I will still rule as I ruled at first, to help this committee complete the tabling of evidence. We are going to keep out personalities; we are going to keep out, names of individual programs; we are going to keep out, from here in, anything that is of a personal nature: it is the only chance we have of concluding our works. That is the ruling of the Chair, and that is the way it is going to be. Is that satisfactory?

Mr. SMITH (*Calgary South*): Mr. Bushnell, you were kind enough to say that you would inquire whether you could obtain the surveys that have been made in relation to C.B.C.'s competitive position with the private broadcaster and, where possible, in relation to the American station, when it is a competing fact. But may I ask you if you have initiated some of these surveys yourself: have you asked for them otherwise? Were they done purely by Elliott-Haynes and these others, or have you asked for them?

Mr. BUSHNELL: I think the answer, Mr. Smith, is this, that we ourselves have not done that in the past, but have relied on the ratings that have been supplied by Elliott-Haynes and others. But at the moment we are contemplating, and certainly we expect to get this rolling—if I may put it that way. I am informed, indeed, that it is under way. We ourselves will take a look at that, in a highly competitive situation.

Mr. SMITH (*Calgary South*): This is the point that is concerning me, and I relate it to costs and I will not become out of order in mentioning costs, Mr. Chairman. Surely in these past years you must have been concerned as to what your competitive position has been? You say you have relied on Elliott-Haynes; yet, on the other hand, you have developed a fairly large research organization to take over part of the responsibility that this one body could provide. Is it not—and I offer this as a fair question—perhaps a little late to be thinking now about what your competitive position is with private organizations and United States stations?

Mr. BUSHNELL: I could not go along with you there. I think we are always striving to improve what we have done in the past, and we feel that this is one way of doing it. Maybe we are right; maybe we are wrong.

Mr. SMITH (*Calgary South*): But in the past, you have not?

Mr. BUSHNELL: No.

Mr. BRASSARD (*Lapointe*) (*Interpretation*): Well, Mr. Chairman, I heard Mr. Tremblay but I do not know if I fully understand or grasp what he has to say. But I want to put this following general question: The C.B.C. puts



on the television and radio some programs which are of doubtful taste for French taste. Quite often I wonder if there are similar programs on the English network, and I wonder if the C.B.C., instead of taking account of the very large number of viewers, should not try rather to educate the public in this field.

Mr. BUSHNELL: Well, if I may answer that, sir, my answer to the first part of the question is that I could not deny it. Some people would think that some of the programs we have put on the air are not entirely educational or informative, and some have even thought—and actually they have been quite right—that they were not in the best of taste. But may I venture to say this: That really you cannot force anyone to be educated; and if we tried to put on all programs with an educational message, I doubt actually if we would have too big an audience. May I suggest this again: I do not know that every gentleman in this room would like to sit, let us say three or four hours every night to look at programs of an educational nature. I know that I would not, myself.

Mr. OUMET: May I supplement Mr. Bushnell's answer by saying this to Mr. Brassard: that it is not our prime purpose to educate. But statistics have shown us that such programs as Folio and L'Heure de Concert have tripled their audience over the last three or four years, and that is enough encouragement for us to feel that Canadian people are intelligent enough to appreciate good music, good drama, and generally good fare.

Mr. BRASSARD (*Lapointe*): One of my questions has not been answered in regard to the English programs. I wonder if there are similar programs on the English channels to what we have on the French channels?

Mr. FAIRFIELD: Mr. Trainor said once that the expense of carrying on audience research services themselves would be far above the budget of this department. I know he said before that these commercial outfits like Elliott-Haynes have their set-ups, but surely they pay the same amounts to their researchers; and they are not losing money on what they charge this department. Yet the information so far as impacts in western Canada are concerned, where you have a captive audience and you depend entirely, you say, or a great deal on these commercial reports particularly from western Canada—how then can you say that this has any effect on your research department insofar as setting the rate structure and the type of program which you would put on for western Canada consumption? How much more would it cost you to run your own service?

The CHAIRMAN: Have you any idea about that?

Mr. BUSHNELL: Before Mr. Trainor answers, may I infer, Dr. Fairfield, that you are suggesting that instead of using these organizations, we should set up a nationwide survey research organization of our own?

Mr. FAIRFIELD: I wondered how much more it would cost.

Mr. BUSHNELL: Oh, I would not know.

Mr. TRAINOR: I could answer that in part, probably in a back-handed way. About a year and a half or two years ago the Canadian advertising research foundation set up a committee to study the measurement of services that were being provided at that time for the broadcast media. I would say that there was a lot of discord as to which was the best service and which was the adequate service.



This committee was charged with the responsibility of finding an answer, and after surveying the people who used this service, and the advertising agencies and the broadcasters and trying to decide on some one service which would meet the need of all three groups, they worked on this—and remember this was a committee made up of broadcasters, advertisers, and advertising agencies—they came up with a quite extensive report which they turned in to the Canadian advertising research foundation, and the research foundation recommended that this is the sort of thing which would give us the service that these people want. But nobody has adopted it and the C.A.R.F. has just dropped it. It was too expensive. Something like \$25 million—I am not sure—would be required to do this, to give people what they think they need.

Mr. FAIRFIELD: Would it be just a numerical type of survey?

Mr. TRAINOR: No, not necessarily; it would mean getting into all the facets, not just the counting of noses. All these people operating now just count noses of the people who have their sets on. The advertising agencies want to know just as badly as we do what the effect is.

Mr. FAIRFIELD: How do you measure the impact of programs in western Canada where they have no other programs to watch, if you are depending entirely on these reports which would say that the listening audience is 100 per cent?

Mr. BUSHNELL: Well, there is one criterion and it is this: you can take those figures and relate them, program by program. You cannot determine whether it is because a certain number, or a greater number, of people go out on Friday nights than on Tuesday nights. That may be one of the criteria. But it may also be that your audience has dropped. Let us take Sudbury as an illustration.

The average audience there for programs—and this is in a very isolated position—the average number of homes viewing is in the vicinity of 18,000. But on some programs you will find there are only 14,000. On one particular show which is particularly popular and which is over a weekend, you will find however that there are 20,000. We use material that way. We would certainly like to know—you mentioned the word impact—and we would certainly like to know what impact our programs have. Would you agree that what you really mean is appreciation?

Mr. FAIRFIELD: Yes.

Mr. BUSHNELL: Appreciation; well, I can tell you another way that we know of, and we do not need a research organization at all to tell us. If we do something badly, we get criticized in the press and we get thousands of letters.

Mr. McCLEAVE: And there are questions asked in parliament.

Mr. BUSHNELL: Yes, questions are asked in parliament too.

Mr. CHAMBERS: I believe it was mentioned the other day that this information obtained by the audience research bureau is not made available to the sponsors.

Mr. BUSHNELL: Possibly I caused that by saying: let me take an illustration of one particular program that I gave earlier. Certainly that information was made available to sponsors.

Mr. TRAINOR: May I clear up something with Mr Chambers?



The CHAIRMAN: Yes.

Mr. TRAINOR: The type of research that we normally do, the special studies and all that we do in our division must have some bearing on the sponsors. It is not just handed to them automatically. This information that we get from the commercial houses on a commercial basis—the sponsors buy this as well; and when our commercial sales drop, we go in to see the sponsor and he has got the books there too.

Mr. CHAMBERS: Do your contracts with these audience research groups prevent you from passing on this information to your sponsors?

Mr. TRAINOR: Only to our clients; not passing it on to them, but using the information in discussions with our clients. Invariably, he is a client as well.

Mr. BUSHNELL: I suppose it could be construed, inasmuch as the parliament of Canada is voting a very large sum of money to keep us in business, that parliament is a client, and we pass that information along.

The CHAIRMAN: You are going to find that out.

Mr. TREMBLAY: Mr. Chairman, if I may, I would like to put a question to this quite abstract thing, the C.B.C.

On what criteria does the C.B.C. base its ratings of the research audience bureau?

The CHAIRMAN: I think that has been explained. They buy their audience ratings from any one of four different commercial sources.

Mr. TREMBLAY: No, that is not the meaning of my question, Mr. Chairman, I am very sorry. I directed my question to Mr. Bushnell.

Mr. TREMBLAY (*Interpretation*): I wish to put the question to Mr. Bushnell or Mr. Trainor. Can you tell us what are the criteria which enable you to evaluate the popularity status of certain programs? Do you base yourself exclusively on public taste, or on certain lines of policy in C.B.C. programming?

Mr. BUSHNELL: Both.

The CHAIRMAN: Do you wish to supplement that, Mr. Tremblay?

Mr. TREMBLAY (*Interpretation*): In what proportion?

The CHAIRMAN: That is a very hard one to answer.

Mr. BUSHNELL: I will try to answer it. We are just human beings, and we try to use our best judgment. We think we are people of experience. We know—we think we know, within a reasonable degree of accuracy, what public taste is. And what other criteria you could use, other than that, I am afraid I do not know.

The CHAIRMAN: Mr. McIntosh, followed by Mr. McGrath.

Mr. McINTOSH: I just wondered what is the actual value of these surveys. There seems to be a difference of opinion in the answers that we have received. In your reply to Dr. Fairfield, when he asked you about western programs, if you use the statistics you had given in relation to the number of western programs, it would show you said no.

Mr. BUSHNELL: Let me clear that up. Let us take any one of these western programs. There are three or four of them, so-called “westerns”, and I am not talking about programs which originate in western Canada, but about ones which are imported on film. I do not want to offend anybody. It is quite astonishing as to the varying degree of appreciation of these programs in certain areas, and in relation to other programs.



I think I gave a very good illustration the other night, where "Folio" had actually a larger audience in the city of Sudbury than—I was going to say "any one of the westerns", but I think, two out of three. Now, you know of—

Mr. McGRATH: The total or per capita audience?

Mr. BUSHNELL: What do you mean by "per capita audience", Mr. McGrath?

Mr. McGRATH: You said the city of Sudbury had the largest audience for a particular "Folio" show of any other western city.

Mr. BUSHNELL: No, no—western program.

Mr. McGRATH: I beg your pardon.

Mr. BUSHNELL: You know, Gunsmoke, Have Gun Will Travel.

Mr. McGRATH: I am sorry; I completely misunderstood you.

The CHAIRMAN: It is getting a little late.

Mr. McGRATH: It is.

Mr. McINTOSH: I have a supplementary question to ask, Mr. Chairman, if you have finished answering, Mr. Bushnell.

Mr. BUSHNELL: It varies from place to place. Again, it depends in some cases on the competition situation. It may well be, let us say, that in the city of Toronto we are playing, let us say Gunsmoke, and the Buffalo station, or any one of the three Buffalo stations, might be carrying or transmitting a very good comedy program.

It does not happen every time, but some people like comedy more than they like westerns, and they will switch to the Buffalo station. Those ratings that we get indicate that kind of a trend.

Here is another thing that happens: a year ago—we found that we were in a highly competitive position with the Buffalo station in the time-slot in which we were putting on, we thought, a very good program of an entertaining calibre. The sponsor required us to change the time so that he could get out of that competitive position. That was indicated clearly by the switch of the audience from CBLT in Toronto, say, from 9:30 to 10:00, at 10:00 to WGR in Buffalo. That is how these things are very useful.

The CHAIRMAN: Mr. McIntosh?

Mr. McINTOSH: I wonder if Mr. Bushnell could tell us how long they allow these programs to continue, when they find from surveys their audience reception is falling off; or how far does it have to continue to drop before you will discontinue a program?

Mr. BUSHNELL: That, again, is a difficult question to answer. Supposing we have made a wrong guess, and we have sold a program to a sponsor, let us say, or, indeed, one of our own programs for which we have made a contract with performers. Then we find the thing is slipping. We cannot suddenly terminate it. We cannot just cut it off like that. Instead, we make every effort to improve it, to restore it to its former position. But if the thing is just a washout, obviously we have learned that we should not do it again.

Mr. McINTOSH: How long a term of contract would you make?

Mr. BUSHNELL: What is that?

Mr. McINTOSH: How long a term of contract would you make with artists?

Mr. BUSHNELL: Except in some instances, it is usually in terms of 13 weeks.



Mr. OUIMET: In answer to Mr. McIntosh, I think it should be recalled and pointed out that all programs are not mass-appeal, that a lot of programs are designed for certain minorities which we consider have a right to hear certain programs, which they particularly like.

Mr. McINTOSH: I might say, it would appear sometimes that you would think they were mass-appeal, by the way they are left on.

The CHAIRMAN: What is your question there, Mr. McIntosh?

Mr. McINTOSH: It is not a question.

The CHAIRMAN: I think we are going to have to close for tonight. Do you wish to meet tomorrow morning?

Some hon. MEMBERS: No.

The CHAIRMAN: The next meeting will be at eleven o'clock next Tuesday. That will give you a lot of time to study the evidence submitted so far; and I think we can finish off audience research in about ten minutes,—I hope.

Also, we will have replies to several questions.



THE FOLLOWING IS THE TEXT OF THAT PART OF THE  
COMMITTEE'S PROCEEDINGS CONDUCTED IN  
THE FRENCH LANGUAGE

ON TROUVERA CI-DESSOUS LE TEXTE DE LA PARTIE DES DÉLIBÉRATIONS  
DU COMITÉ QUI S'EST DÉROULÉE EN FRANÇAIS

(Page No. 296)

M. Marcel OUMET: Comme vous le savez tous, l'échec de "La plus belle de céans" a été si complet que la direction s'est empressée de s'excuser auprès de la mère générale des Sœurs Grises, de rendre ses excuses publiques et d'enquêter sur les circonstances qui ont entouré la mise en ondes de l'émission. L'enquête est terminée. Elle a été très poussée et elle établit nettement que le contrôle normal des émissions a fait défaut en cette circonstance.

\* \* \* \*

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En vérité, on a péché par imprudence et par imprévoyance. L'absence de cinq superviseurs, le déplacement du directeur de la production, le surcroît de travail exigé par le rétablissement de l'horaire d'avant la grève, la préparation tardive de l'horaire d'été et l'élaboration de l'horaire d'automne sont autant de facteurs qui ont contribué à la désorganisation des services.

Il en est résulté que Radio-Canada, désireuse comme elle se le devait de souligner la béatification de mère d'Youville, a agi avec trop de précipitation. Confrontés par l'approche des cérémonies de Rome, on a voulu parer au plus pressé sans se rendre compte que les rouages manquaient encore de souplesse et on a eu recours à un texte que détenait déjà Radio-Canada, sans s'arrêter malheureusement à se demander à quel point ce texte pouvait convenir à la circonstance.

Une responsabilité très lourde retombe assurément sur ceux qui avaient mission de surveiller la production. Cette surveillance aurait dû être très serrée sur toutes les phases d'une émission aussi délicate, du fait de son inspiration et du grand événement avec lequel elle coïncidait, du fait aussi de son coût prévu. L'un des responsables a pourtant attendu à la toute dernière minute pour réagir bien qu'il ait eu lui-même des doutes sérieux quant à l'opportunité de donner suite à la production.

Si l'on s'arrête au "produit fini", il faut convenir qu'on n'a aucunement réussi à donner à l'émission l'orientation, l'atmosphère et le climat appropriés. Certaines scènes d'un caractère religieux et relevant de la vie de charité de mère d'Youville auraient pu, dans une certaine mesure, faire contrepoids aux scènes purement inspirées de la vie laïque et profane de la bienheureuse et de son milieu, mais il reste que le succès de la pièce était fortement compromis par certains tableaux disgracieux et déplacés.

La situation, il ne faut pas se le cacher, était difficile. Il aurait fallu plus de temps pour assurer la mise en scène, prévoir le découpage, repenser le texte avec l'auteur en fonction de la journée du 3 mai. Pris dans l'engrenage d'une production urgente, la vue d'ensemble a échappé à ces artisans. On n'a pu répéter que deux jours avec caméras, on a eu à peine le temps de faire ce que l'on appelle dans le métier le "blocking" et on fût même incapable de terminer la répétition générale.



Comme vous le voyez, nous avons retracé, étape par étape, la marche de l'émission. Nous avons pesé les erreurs de jugement et les fautes de goût qui ont conduit à cet échec, de même que le degré de culpabilité qui en sont responsables. Mais nous n'avons pas voulu oublier l'excellent travail accompli par tous et chacun dans le passé. Il n'est jamais facile, dans les milieux artistiques, d'accepter un échec retentissant. Dans le cas qui nous occupe, la sanction justifiée de l'opinion publique constitue une épreuve supplémentaire.

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Enfin, nous l'avons déjà indiqué, la responsabilité est une responsabilité sociale, une responsabilité de la société Radio-Canada, comme c'est aussi une responsabilité sociale que de prendre à l'intérieur de la maison les mesures indispensables pour éviter la répétition d'un tel incident.

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M. TREMBLAY: Monsieur Ouimet, vous avez dit, dans votre déclaration, que le texte qui a servi à l'émission "La plus belle de céans" était déjà en possession de Radio-Canada, qu'il avait été approuvé à ce moment-là?

M. OUMET: Il avait été soumis pour une autre série qui s'appelait "Quatuor". Il s'agissait d'un programme divisé en quatre épisodes d'une demi-heure, si je me souviens bien. Il n'avait jamais été utilisé, pour la bonne raison que la série s'est terminée. On l'avait donc accepté, en principe, mais avec certaine réserve.

M. TREMBLAY: Maintenant, si vous me permettez une autre question, monsieur Ouimet, si le texte était mauvais pour l'émission du 3 mai, pouvait-il être bon pour les émissions dans d'autres circonstances?

M. OUMET: C'est ce que j'ai indiqué quand j'ai dit qu'on avait péché par imprudence et imprévoyance.

M. TREMBLAY: Une dernière question, je n'exigerais pas que vous y répondiez directement. Je la pose parce que je crois qu'elle est importante. Est-ce qu'il n'avait pas déjà été indiqué sur ce texte la remarque suivante: "choquera les âmes pieuses, mais peut quand même être passé".

M. OUMET: Je n'ai vu qu'un rapport au sujet de ce texte et je ne me souviens pas avoir vu cette expression.

M. TREMBLAY: Une question supplémentaire. Vous me dites n'avoir vu qu'un rapport. Pensez-vous qu'il pourrait y en avoir d'autres?

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M. OUMET: Il peut y avoir eu un rapport sur le texte tel qu'il était présenté pour "Quatuor", et une mise en garde au sujet du texte, tel qu'il a été repris pour l'émission du 3 mai.

M. TREMBLAY: Une dernière question, monsieur Ouimet. Est-il vrai que M. Beaugrand Champagne, qui fait partie du "Script Bureau", aurait été momentanément suspendu?

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#### SÉANCE DU SOIR

M. TREMBLAY: Monsieur le président, je voudrais poser une question à M. Trainor. Comme il a dit tout à l'heure, étant donné qu'on se base sur les enquêtes de ce comité de recherches pour des programmes commerciaux, des programmes commandités et des programmes non commandités, est-ce que c'est sur ce bureau d'enquête que l'on se base pour maintenir au réseau des programmes qui durent, par exemple, depuis 12, 15 et près de 20 ans. Je vais vous donner un exemple précis, "Un Homme et Son Péché".

\* \* \*



Monsieur le président, je trouve que l'on est un peu scrupuleux dans les questions de personnalités. Lorsqu'on donne un exemple, comme je l'ai fait tout à l'heure, j'ai fait tout à l'heure, j'ai choisi un programme très populaire, pour prendre un exemple qui, en soi, rencontre l'assentiment général, je pense qu'on peut donner des exemples et même prendre des exemples de cette sorte pour illustrer les remarques que l'on veut faire, et je crois que c'est aller un peu trop loin dans le scrupule, dans les cas de personnalités, que de refuser toute allusion à des faits précis.

Lorsqu'on prend un exemple, on ne fait pas un procès, on fait seulement une allusion à un fait. Il faut distinguer entre les faits et les personnalités, et la question que je voulais poser tout à l'heure était la suivante: Quels sont les critères et sur quels critères se base-t-on pour apprécier ce que vous appelez en anglais les "ratings"?

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M. BRASSARD (*Lapointe*): Monsieur le président, je voudrais essayer,—j'ai entendu M. Tremblay, je ne sais pas si je puis rendre son idée,—je voudrais poser une question d'ordre général. La société Radio-Canada met sur les ondes, à la télévision et à la radio, des programmes qui sont assez souvent d'un goût douteux, au point de vue français.

Je me demande, d'abord, s'il y a des programmes semblables sur le réseau anglais et je me demande aussi si la société Radio-Canada, au lieu de tenir compte du goût d'un très grand nombre d'auditeurs et de téléspectateurs, ne devrait pas essayer de faire l'éducation du public dans ce domaine.

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M. TREMBLAY: Est-ce que vous ou M. Trainor pourriez me dire quels sont les critères qui vous servent à apprécier les cotes de popularité de certains programmes? Vous basez-vous uniquement sur le goût du public, sur cette ligne d'orientation, sur cette politique dans l'organisation des programmes à Radio-Canada?

\* \* \* \*

M. TREMBLAY: Dans quelle proportion?

APPENDIX "A"

CANADIAN BROADCASTING CORPORATION  
TELEVISION PROGRAM COST REPORT

Title: Teletheatre (Oncle Vania)                      Telecast date: 11-12-58  
Telecast Time: 9:30-10:30                              No. of Performers: 15  
Live: Network: Sustaining

	Actual Production Cost
Talent .....	\$ 6,554
Program production .....	4,256
Design—direct and indirect .....	5,969
Staging—direct and indirect .....	9,601
Technical .....	6,204
	<hr/>
Total production cost .....	\$32,584
Add: Overhead application to recover administrative expense	
a) Regional Production centre .....	4,236
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	\$36,820
b) Management supervision .....	1,629
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	\$38,449
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BASIC ORGANIZATION - AUDIENCE RESEARCH

CANADIAN BROADCASTING CORPORATION

(Appendix "B")

